Latest Art, Culture, Food, Tourism News, Views & Announcements

CULTURAL eMAGAZINE

INK OCHi

FIRST OF ITS KIND FROM KERALA

VOL-1 ISSUE - 41
JAN 21-27, 2022

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MYSTICAL Mopin Festival

Arunachal Pradesh

Story by: **Anna Douglas**

CULTURAL eMAGAZINE
INK OCHi
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Editor's Note

CULTURAL FESTIVALS

There are so many cultural festivals and cultural events around the world that sometimes it is difficult to know where to start, which is where our travel begins, with our extensive selection of festivals across the globe, comes in handy.

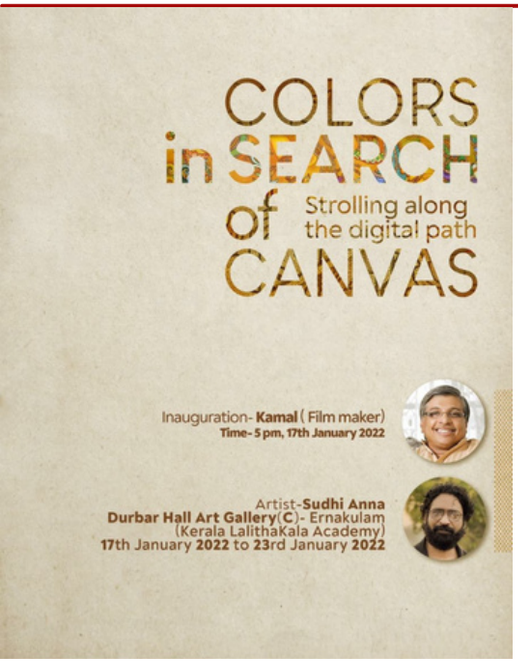
Of course, there are as many cultural events and festivals. So why not travel to India to see THOUSANDS OF FESTIVALS AND EVENTS, although we suggest you don't take a camel home with you.

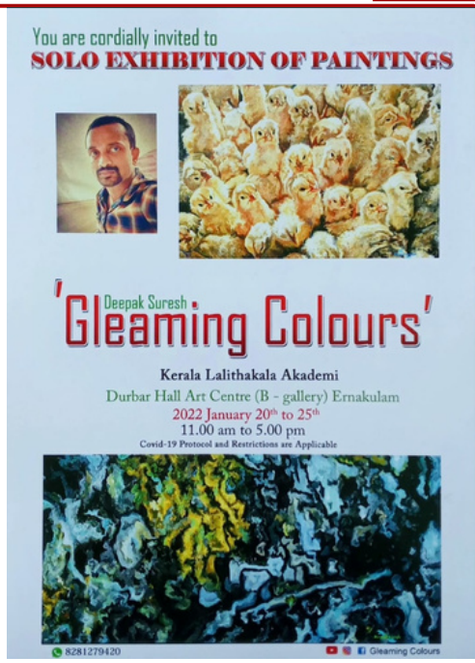
Celebrations abound everywhere. In India, across all states, every week. Come and enjoy!

Although, there are religious festivals across the globe, nowhere are these more colourful than in India. Religious festivals of India range from the Diwali Festival to Holi Festival and Ganesh Chaturthi Festival, and other religious observances take place throughout the year. Here are our five unmissable Hindu Festivals in India, although perhaps the Onam Festival in Kerala should have made the list.

Indeed with so many festivals to choose from, we advice you to come to India and choose the festivals and events randomly. Esoteric festivals around the globe from Peru to Hampshire to India.

Happy Reading...!!
Varghese T. Thomas





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Sakya Monastery Library -TIBET-

The library was found sealed up in a wall 60 meters long and 10 meters high in Tibet containing 84,000 secret manuscripts (books), which include 10,000 years of human history

Most of them will prove to be Buddhist scriptures, they may well also include work of literature, history, philosophy, astronomy, mathematics, and art.

The Sakya Monastery was founded in 1073.

Byzantine ships unearthed in the lost Byzantine port of Theodosius I

Excavation for a new central transport hub at Yenikapi, currently a ferry port and metro station, was envisioned to extend down to the Marmaray tunnel and expand to include light rail, creating a large intersection of infrastructure in the city. Beginning in 2004 the excavations accidentally came upon and unearthed the lost Byzantine port of Theodosius I from 4TH century AD, including over 37 Byzantine ships from 7th to 11th century AD, the largest to date over 40 m long.

The excavations site now extends over 58,000 square meters, about 10 city blocks. The ships found are all in a state of wreckage that experts believe was caused by a tsunami like storm a thousand years ago. The advantage is that the ships were well preserved in the sand slit they sunk into and have all their details intact that can bring to light the ship building techniques of their time.

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The ruins of Takwa, a Swahili stone town in the Lamu Archipelago, Kenya.

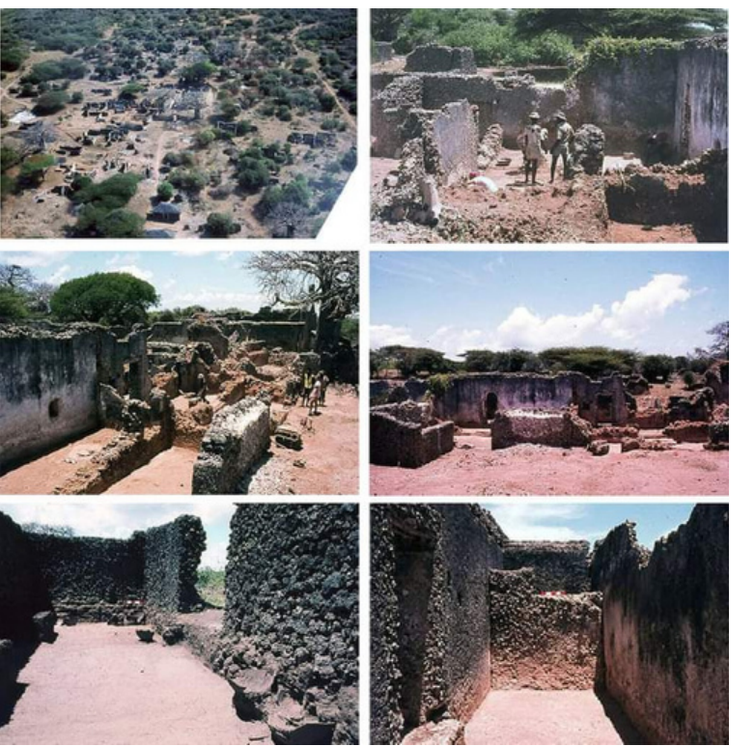
Takwa is a relatively late Swahili stone town in the Lamu Archipelago, which features at least 16 other archaeological sites on the three islands of the archipelago. An additional 11 sites are found on the mainland between the Tana River and the archipelago, and another 14 sites north of the archipelago towards the Somali border.

The ruins of Takwa, a Swahili stone town in the Lamu Archipelago, Kenya.

Occupation of the stone structures at Takwa is roughly dated between 1600 and 1900, though a historical Swahili chronicle known as the Pate Chronicle speaks of events as early as the 14th and 15th century involving the town.

Not particularly large, at 4.3 hectares, this walled settlement featured 149 stone structures including gatehouses, a mosque, a pillar tomb and 137 one-, two- or three-room structures. “54 structures at Takwa had identifiable toilet facilities, of which 24 were interior and 30 were exterior.”

The ruins of Takwa, a Swahili stone town in the Lamu Archipelago, Kenya.



There are believed to have been more structures of perishable materials as well as stone that did not leave enough discernible traces for early archaeologists and later surveys to record. Imports included artefacts from as far as the Middle East, Europe and China. There were also finds of iron and copper (and copper alloy), glass, beads and pipes, as well as spindle whirls, indicative of a local weaving industry.

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Romantic Song...
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Music: Noby Paul | Vocals: Noby Paul & Sruthy Sivadas | BGM, Mix & Mastering: Edwin Johnson
On Screen: Amal Nath K (Alumni of Kalakshetra) & Sreelakshmi K G | Flute: Nikhil Ram
Studios: K7 Studio Kochi & Peaks n Lows pro audios - New Jersey, Noise Lab Audio - Thrissur
DOP: Bibin Baby Thelappilly | Video Editing: Noby Paul | Design: Subin Kumar S S

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Welcome to Mopin Festival! Drinking Apong – homemade rice wine in bamboo

MOPIN

HARVEST FESTIVAL OF GALO TRIBES

ALO, ARUNACHAL PRADESH

By: Anna Douglas

A Unique experience – attending the mystical and slighty bizarre Mopin Festival in Aalo, Arunachal Pradesh

During the Mopin festival, the goddess of welfare, peace, wealth, prosperity and wisdom is propitiated. The festival generally starts from the first week of April, before the paddy plantation, and lasts for five days. Applying of rice powder (iti) to one another's face is the special feature of the Mopin festival. During the five days, the boys and girls, men and women dance from house to house apart from the big celebrations in a common field.

MOPIN

HARVEST FESTIVAL OF GALO TRIBES

As soon as I stepped into the temple grounds ladies in traditional tribal dress rushed to smear rice paste on my face as a bamboo shoot containing home made rice wine was thrust upon me. I had a feeling that the Mopin festival was going to be quite an experience!

ARUNACHAL PRADESH – A LAND OF UNIQUE TRIBAL PEOPLE AND AN UNEXPLORED PARADISE

This was my second time visiting the remote, blissfully unexplored tribal state of Arunachal Pradesh in North East India so I knew that I was in for another unique adventure.

After being captivated by the diverse and unique tribal culture in North East India I had jumped at the chance to return again.

Off the beaten track! Driving through Arunachal Pradesh – you can see why it's essential to have a good car and driver!

This area is so different from the rest of India and so undeveloped that it's almost like stepping back in time, the scenery is gorgeous but, for me, the real highlight of visiting North East India is the diverse tribal life that you can witness here and how removed it feels from the modern world.

The Galo tribe celebrating the Mopin festival.

MOPIN

HARVEST FESTIVAL OF GALO TRIBES

What is the Mopin Festival

Mopin is an agricultural festival that is held every year on the first five days of April in Arunachal Pradesh in particular in the East Siang and West Siang districts where the Galo group of tribes live. Mopin is the biggest festival for the Galo tribe, for many this is the most important day of the year as Mopin is believed to bring wealth and prosperity to all households and to the whole community. The rituals associated with celebrating the Mopin festival drive away evil shadows and bringing blessings, peace and prosperity for all mankind.

The Galo tribe worship Donyi-Polo an animist, kind of shamanic belief that has many interesting deities, rituals and beliefs.

Donyi-Polo translates to ‘sun and moon’ and has been described as ‘the nature of the universe as the eyes of human conscience.’ And they believe that they are descended from abotani – the first human being.

The main Goddess worshiped during the festival is Mopin Ane. She is as important to the Galos as the Goddess Lakshmi is to Hindus, and is believed to bring in fertility and prosperity.

The tribal villages have celebrated Mopin for as long as anyone can remember and since 1966 a committee has organized a huge Mopin festival event in the town of Aalo which brings people together on a huge scale to celebrate and preserve their rich and unique tribal culture and I was lucky enough to attend the special Mopin Golden Jubilee event!

MOPIN

HARVEST FESTIVAL OF GALO TRIBES

ALO, ARUNACHAL PRADESH

Galos are the most methodical and innovative community of the state . Mopin is the main festival of the Galo community of Arunachal, which is also the most colorful in Arunachal Pradesh. This festival is celebrated to remove natural calamities, diseases and effects of evil spirits and to bring about a good harvest, health and prosperity.

At the outbreak of the day young women and men decorated in their beautiful traditional attires & heavy bead/metal ornaments start gathering in a common field. Irrespective of age everyone becomes a part of merry making while taking a chance to grab each other to smear the Rice Paste on each other's faces. Visitors and non-tribal guests are warmly welcomed and made the part of celebration.

MOPIN

HARVEST FESTIVAL OF GALO TRIBES

This festival of Arunachal Pradesh is quite significant for the Galo Adi tribe and is celebrated in the month of April.

The popular Popir Dance of Arunachal Pradesh is an important part of this festival and is performed by dancers in the traditional ornamented attire of the Galo tribe. It is believed that the festival drives away evil shadows and spreads god's blessing and universal happiness.

The people of Arunachal Pradesh believe that the Mopin Festival will help bring in good luck and prosperity along with a good harvest.

The festival is celebrated for 5 days, and the Popir Dance of Arunachal Pradesh is the main highlight of the same.

In this dance, the womenfolk of the tribe position themselves in a circular queue and create a roaring sound with rhythmic steps as a group chants the sweet words of the Ja-Jin-Ja and Baryi folk songs.

The Mopin Festival of Arunachal Pradesh offers visitors the chance to indulge in the indigenous culture and traditions of the Galo tribe.

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MOPIN

HARVEST FESTIVAL OF GALO TRIBES

Attending the Mopin Festival in Aalo

The festivities started early in the morning in the large grounds of the Donyi Polo temple in the center of Aalo. By the time I arrived there were already thousands of Galo people all elegantly dressed up in their finest white traditional clothing adorned with colourful beads and some rather curious head gear made from bamboo, twigs and leaves.

The women from nearby villages brought with them baskets made from bamboo which they carried on their backs and then lined up together. Each family brought with them the all important home made rice wine called Apong and behind the temple huge vats made from leaves ensured a seemingly unending supply of the popular local tipple.

Making Apong – rice wine at the Mopin festival.

MOPIN

HARVEST FESTIVAL OF GALO TRIBES

As more and more people arrived in the festival grounds, friends and families greeted each other with huge enthusiasm, blessing each other by smearing rice paste over each others faces, taking selfies, drinking out of the bamboo shoots as the excitement began to build for the main event.

The sacrifice of the mithun is the main event of the Mopin festival

Sacrificing the Mithun

While I loved seeing the traditional tribal dress and the amazingly warm welcome I received from the Galo people I wasn't quite so happy to find out that the main focal point of the Mopin celebration was the sacrifice of the Mithun, a docile cow like creature that is only found in North East India and Burma. But, I didn't come to judge, only to observe this fascinating culture, so I tried to keep an open mind as the festival organisers lead the poor Mithun out to take center stage.

Blessing the mithun before sacrifice at the Mopin festival

MOPIN

HARVEST FESTIVAL OF GALO TRIBES

Tribal women carrying the blood from the sacrifice back to their villages

The Mithun was tied up under a specially decorated tree, while people threw rice paste on the animal to bless it before gathering together until the whole ground is filled with people linking arms, chanting folk songs and slowly circling around in a traditional dance known as Popir.

At midday the Mopin festival reached its climax with the sacrifice of the Mithun (I couldn't look) and then women gathered up the animals blood and put it in little bowls and proudly took it with them back to their homes and villages as a blessing.

At home with the Galo Tribe

After the frenzy of the festival we headed out to a nearby village with some lovely local girls that we had met.

Tongum took us to visit her grandmother in her traditional bamboo and thatch house and as I sat perched on a stall around the fire I realised that one of the things I find so inspiring about the tribal people of North East India is their ingenuity to build their own houses, grow and catch their own food and to use mainly all natural materials – even umbrellas here are from huge leaves.

Traditional Galo tribal house

Beauty and Tongum both grew up near Aalo but are now studying at university in Chennai and Bangalore. These smart girls were fluent in Hindi and English, as well as their traditional Galo language, and I found it inspiring to see how these bright and educated girls managed to hold on to their traditional culture whilst also excelling in the modern world in the rest of India. They even allowed me to dress up in their traditional clothes!

They live a much more sustainable life to us that is so much less damaging on the environment and live to an old age due to their natural lifestyle. I think we could really learn a lot from these people.

Me dressed up in traditional Galo tribal clothing!

As we headed back to Aalo we were invited into a party where, once again, rice wine was thrust into our hands and rice paste smeared on our faces as we were dragged up to dance, drink and celebrate into the night.

Writer - Anna Douglas, a dreamer, nomad and travel addict from England and have been traveling around India, South East Asia, Australia and Europe independently and on a budget ever since. Now I want to show you how to make travel your lifestyle too.

IVORYBOOKS

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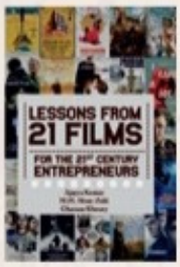

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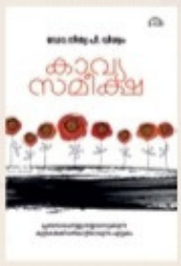

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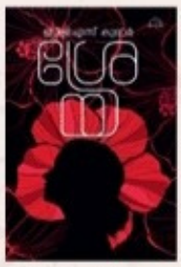

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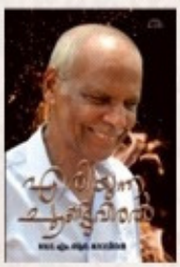
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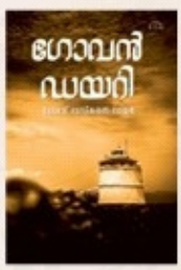

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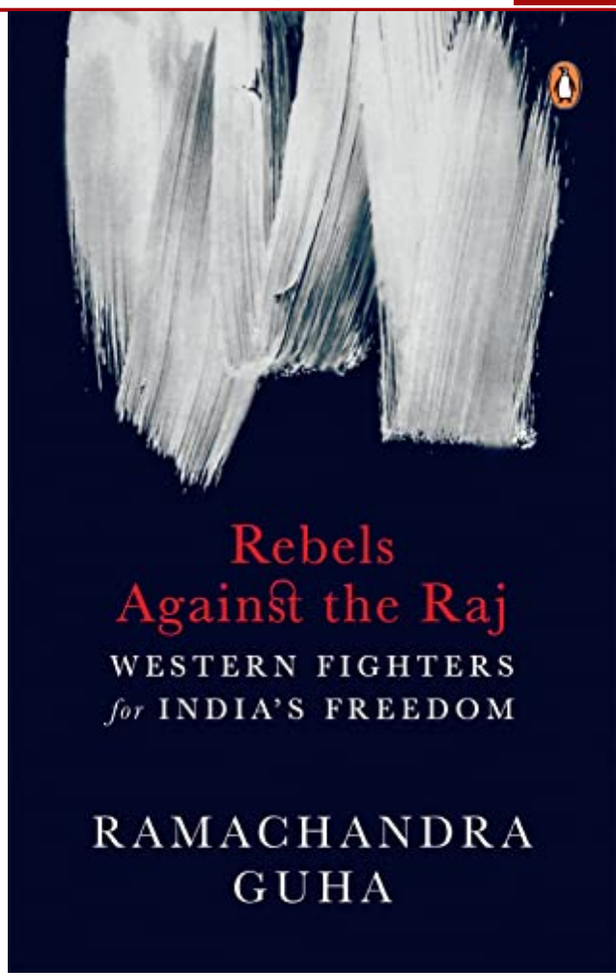
Author:
RAMACHANDRA GUHA

Ramachandra Guha was born in Dehradun in 1958, and educated in Delhi and Calcutta. He has taught at the University of Oslo, Stanford, and Yale, and at the Indian Institute of Science. He has been a Fellow of the Wissenschaftskolleg zu Berlin, and also served as the Indo-American Community Chair Visiting Professor at the University of California at Berkeley.

Guha's books and essays have been translated into more than twenty languages. The prizes they have won include the U.K. Cricket Society's Literary Award and the Leopold-Hidy Prize of the American Society of Environmental History.

About the book:

Rebels Against the Raj tells the story of seven people who chose to struggle for a country other than their own: foreigners to India who across the late 19th to late 20th century arrived to join the freedom movement fighting for independence from British colonial rule.



Of the seven, four were British, two American, and one Irish. Four men, three women. Before and after being jailed or deported they did remarkable and pioneering work in a variety of fields: journalism, social reform, education, the emancipation of women, environmentalism.

This book tells their stories, each renegade motivated by idealism and genuine sacrifice; each connected to Gandhi, though some as acolytes where others found endless infuriation in his views; each understanding they would likely face prison sentences for their resistance, and likely live and die in India; each one leaving a profound impact on the region in which they worked, their legacies continuing through the institutions they founded and the generations and individuals they inspired.

Dr. Muhsina K. Ismail

Muhsina K. Ismail is a dentist by profession. Choosing psychology over other subjects during her plus two period have greatly intrigued her further quest to unlock the complexities of mind. She thinks that books can be the fluorides that protect one from depression. Her works have been widely published in Malayalam magazines. Her novel Jug-eum (Maranam) is currently being published by True Copy Think Webzine. Her works have appeared in The Pine Cone Review, The Quiver Review, Active Muse, Delhi poetry Slam magazines. Her poem,' Sourness of Loneliness' received special jury mention in the AIFEST international poetry contest

Stuck in the last page

I know
That, it is an end
As if a chained train
All of a sudden
Unknown
I know that
I have to hasten my work
The deadlines are approaching
But, I am stuck
I am blank

The birds will be singing different songs from tomorrow morning—strange, but beautiful. I have heard them a million times. No, exactly thirty times. I don't remember all of them. Childhood, teenage, twenties—They have stolen all of them. Adulthood and old age –They will definitely steal the rest. I want this one. I am trying to listen. No sounds. Nothing. They have disappeared as if something is sucking them all. Some tribes? Or modern, mechanised man?
Silence.

I am trying to listen.
I am sure.
No sounds.
A chill seeps through my bones.

It doesn't belong to me. It belongs to the Winter. I searched again and again. Why can't I be a part of Winter? May be it will lend something to me. The sounds. The coldness. The beauty. Strange. It's not winter. It's not summer. It's a strange season. Unknown to me. Christmas? Jingles? Baubles? May be, I was wrong all along. I have to unlearn the whole life.

An Asiatic Lion
from Gir

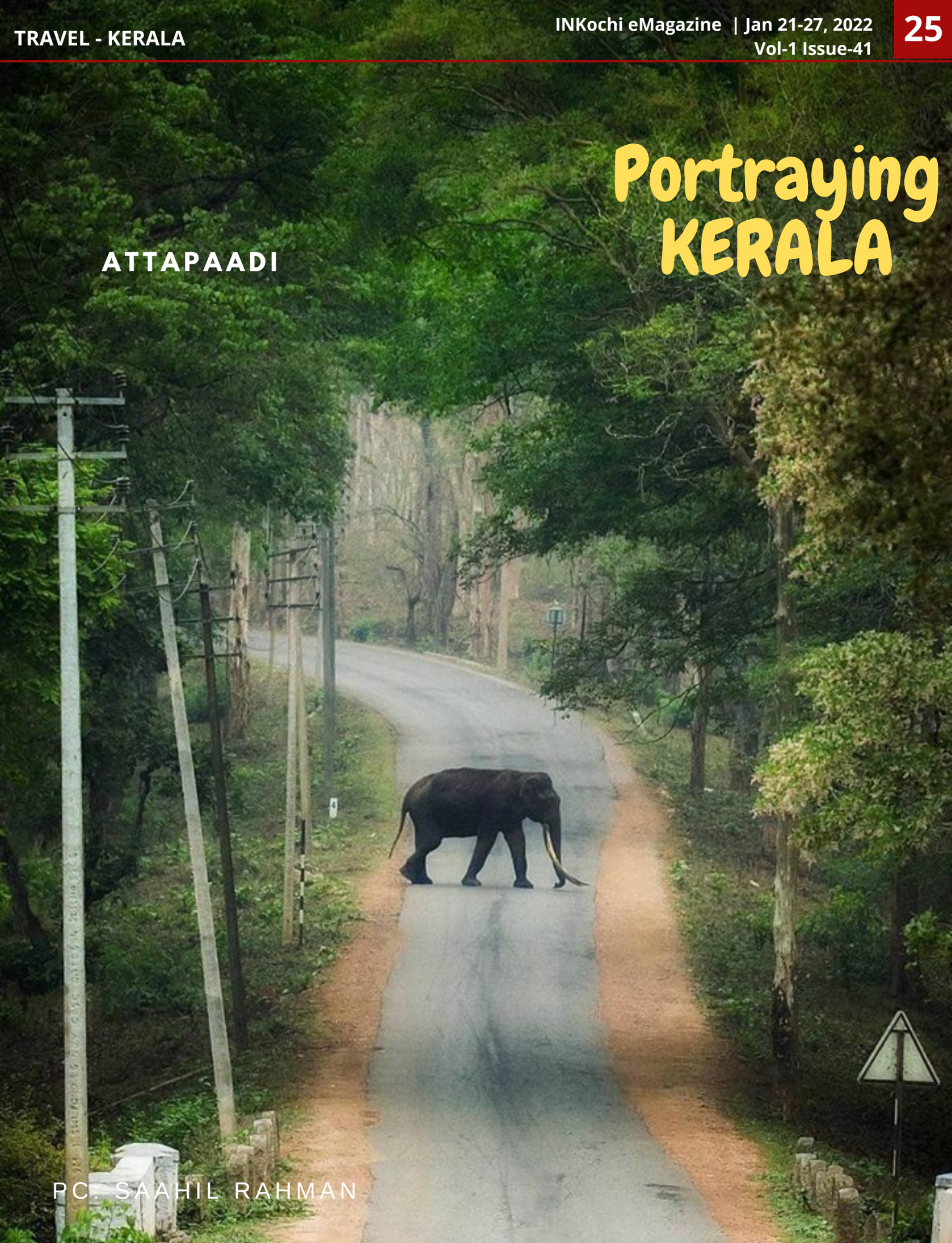
A fly was disturbing the king and at one point of time when it was above its head, the Lion was starring at it. That's when I shot this.

OneWeek OneShot

By:
Sudhir Shivaram

Portraying KERALA

ATTAPAADI



PC: SAAHIL RAHMAN

Pure Sin

Recipe by Shatbhi Basu, Beverage Consultant and Director of STIR Academy of Bartending

Ingredients:

- Crushed Ice
- 45 ml Irish Whisky
- 15 ml Irish Creme Liqueur
- 1 tbsp Cream
- 1 scoop Vanilla Ice Cream
- 1 tbsp frozen Raspberries
- 2 tbsp frozen Strawberries
- Chocolate stick, and a sprig of mint to garnish

Method:

- Add a scoop of crushed ice in a blender.
- Then throw in all the ingredients and blend till smooth.
- Pour into a large margarita glass, garnish and serve.

From the Kitchens of
EVOLVE BACK, COORG

Pazham pori – ripe banana fritters

The kitchens of Evolve Back are famed for the originality and sumptuousness of their platters. Made from the freshest and finest produce, and served in some of the most spectacular settings, the Evolve Back repast offers an extensive selection of the finest in Indian and Continental cuisines. Our table also boasts a creative vernacular flavour with chefs conjuring up delicacies inspired by the local food idiom.

At Evolve Back, Coorg soul food finds body and spirit to seduce your palate in three awesome temples to the culinary arts. The impressive culinary spread at the resort, is outdone only by the breathtaking settings of its restaurants.

Ingredients:

- Kerala Banana Ripe – 500 gms
- Maida – 400 gms
- Sugar – 100 gms

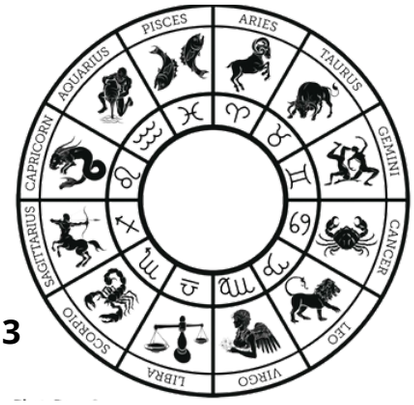
Method:

- Cut Ripe Banana into length wise thin slice and keep aside.
- In a basin add maida, salt and sugar with water and mix well and make a semi loose batter.
- Heat Ghee / oil in a kadai and coat the Banana slice in this batter and deep fry on a slow flame till golden colour.
- Serve hot.

WEEKLY Tarot Reading

By: Chaitali Mukherjee

https://youtube.com/c/TarotPriestess1313



Your Next 7 Days

Jan 21-27, 2022

Focus on commitments. Recognition and confirmation coming your way. You will aim higher while not being competitive. Your success will be rapid and complete. A fulfilling solid union has realized your emotional aspirations.	**ARIES**	**LIBRA**	Most of your thoughts are on a move, work, study and trips. Unwelcome but advantageous move or change of residence. Projects cultivated secretly will be realized. The habit of noting dates in a diary will save you on time or resolve issues.
You will love your work. There could be a resounding success that satisfies you, but fate has other things in store for you. You might spend a lot for family and friends. A friendship can transform into a short affair.	**TAURUS**	**SCORPIO**	You are on the verge of making a fundamental emotional choice. Could be a long term commitment or a marriage. You will be victorious in every hurdle. A good news eases a standstill life. Growing professional role in career.
This is a period of protection and increased religiousness. Your positive attitude in your work leads you and your team to success. The person you think about or will meet soon is your other half.	**GEMINI**	**SAGITTARIUS**	A period of rest after a stressful work commitment. Vacations, trips for studies or business with enough time for relaxation. A work contract that has to do with tourism, ecology or environment. Temporary separation clears your mind.
You are trying to make a professional decision. It's risky, but right. You will get a job or position that's confirmed. For many, life will offer a second chance. The person you love will make you happy. A second love or marriage is on the cards.	**CANCER**	**CAPRICORN**	A desired move to a bigger house, redesign, restoration and refurbishment of property. A promotion or an appointment thanks to an influential friend. Substantial earnings and lucrative deals. Harmony between couple and family.
A time for success. Be grateful to the universe for what you have. Rising shares heritage earnings fill your pockets. Advantageous contracts or a lucky chance in career. A new role brings new perspectives. There will be mutual love.	**LEO**	**AQUARIUS**	Good chances for the future, possible solutions even if still uncertain. A financial opportunity to be taken right away, trust the advice of an expert. You are finally getting over a health crisis or real displeasure. A happy time is on the cards.
Unexpected change of environment, role or career opportunity that will open up new paths. You will be carrying out lucrative transactions and business. Complete success. Invitations, gifts and pleasant moments shared with your loved ones.	**VIRGO**	**PISCES**	The work front is animated with important changes. A time for successful business proposals, a good news from afar. A deserved recognition. A job contract or a beneficial transfer. Pure happiness in love.

To know more about your reading, please watch her YouTube channel - Link in the Homepage

Thank you for READING...

CULTURAL eMAGAZINE
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YOUR FEEDBACK MATTERS

ACROSS CONTINENTS

OUR WEEKLY REACH

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VOL-1 ISSUE - 42
JAN 28, 2022

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SILENT VALLEY

SOUNDS OF SILENCE: A FOREST THAT SURVIVED 'DEVELOPMENT'

TEXT BY: JEMIMA ROHEKAR

CULTURAL eMAGAZINE
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Editor's Note

Conservation of Forest and Wildlife

Forests serve as a natural resource and habitat for a wide variety of living organisms on the earth. Millions of animal species take shelter in forests. Conservation of forests is one of the major steps to be taken to bring back sustainability in ecosystems. Here are some of the ways using which we can conserve forests and promote sustainability by..

Controlling and regulating deforestation
Afforestation
Control forest fires
Proper care

An animal species that is not domesticated constitutes wildlife. Thus, any living creature that lives in forests forms wildlife. It is found in practically all environments like rainforests, fields, meadows, deserts, and so on. Wildlife is a vital and crucial part of our environment. Here are a few points on how to conserve wildlife with utmost importance.

Prevent deforestation
Develop protective areas
Protecting critically endangered species
Ban on wildlife hunting

Over the past few decades, deforestation has been happening at an alarming rate. The consequences of deforestation include elevated temperature levels (global warming), elevated sea levels, increased greenhouse effect, and wildlife extinction.

Happy Reading...!!
Varghese T. Thomas

Amazing
TO KNOW

With every blow of an axe in the land of Iraq, an artifact comes out Archaeologist Edward Keira, from the book They Wrote on Clay. Dozens of tablets bearing cuneiform inscriptions were found at Talo archaeological site north of the city of Nasiriyah in southern Iraq (Mesopotamia).
History opens its doors for us again, and we will discover many secrets and mysteries that surrounded our civilization by deciphering those tablets and knowing the treasures they contain of valuable information that would change the face of history.

Contribution : Sumerian Esu

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One of two remaining brick Temples of Deulghata in Bengal, India. Deulghata means “land of the temples” and is considered one of the rich heritage sites of the Purulia district which bears the marks of ancient Indian history, especially Jainism.

Jainism, known as Jain Dharma, is an ancient transtheistic religion of thought and philosophy. It is neither theistic or atheistic, but beyond both. The temples of this region both brick and stone, date to 945CE…

Contribution : Ajit Mukherjee

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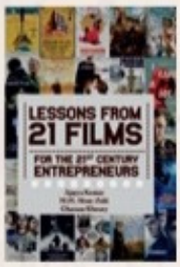

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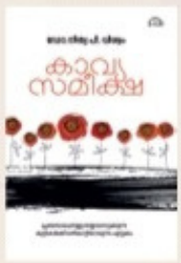

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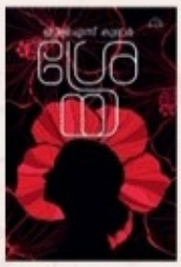

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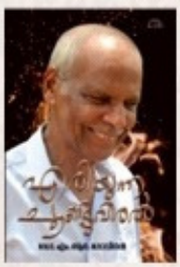
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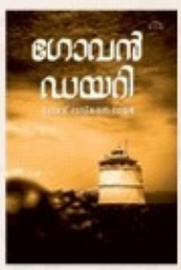

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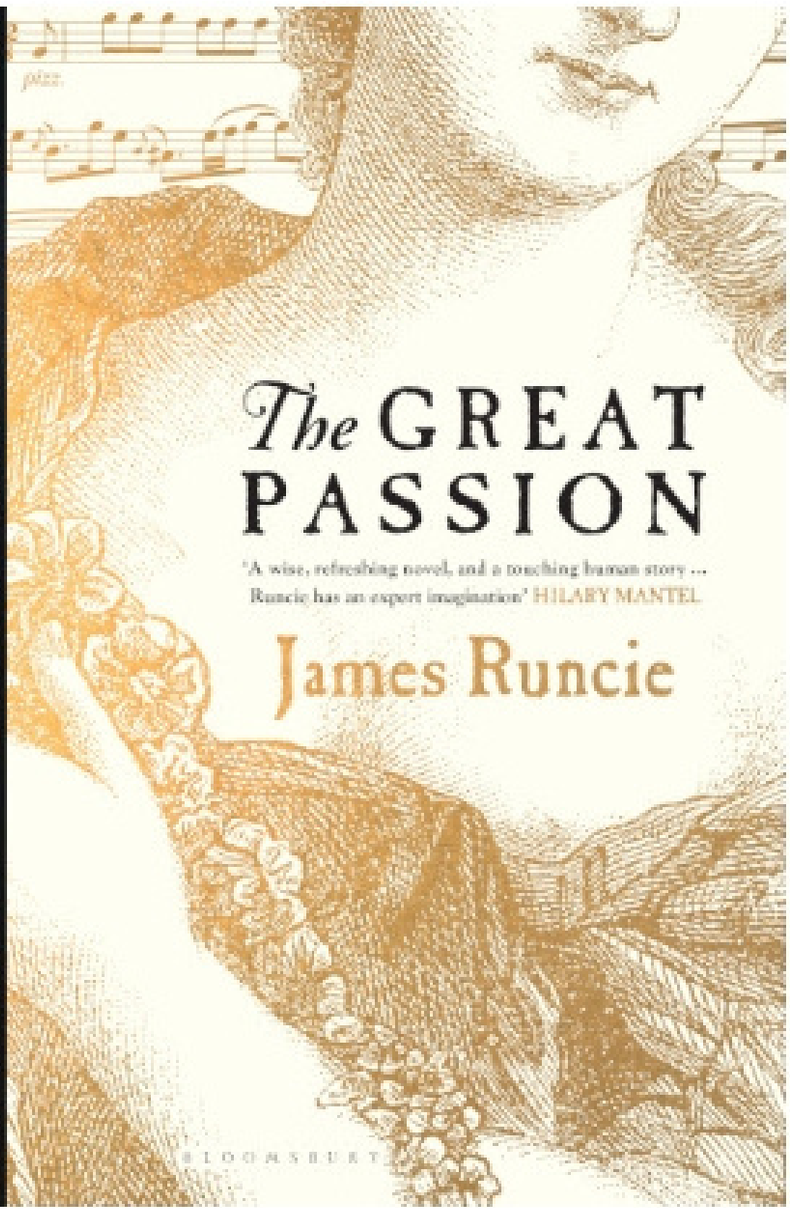
The GREAT PASSION
'A wise, refreshing novel, and a touching human story ... Runcie has an expert imagination' HILARY MANTEL
James Runcie
BLOOMSBURY

About the book:

Runcie's latest novel, The Great Passion, tells of 11 year old Stefan and his time in Leipzig, where he trains as a singer in the St Thomas Church choir after losing his mother. While there, amidst the cruelty of his fellow students and teachers, Stefan's talent catches the eye of the Cantor – Johann Sebastian Bach. Eccentric, obsessive and kind, Bach rescues Stefan from the miseries of school by bringing him into his home as an apprentice.

SILENT VALLEY

SOUNDS OF SILENCE: A FOREST THAT SURVIVED 'DEVELOPMENT'

A trip to the Silent Valley National Park is a valuable lesson in the history of environmental movements and biodiversity conservation

Text by: Jemima Rohekar

Former Sr. Asst. Editor
Down To Earth Magazine

Silent Valley National Park reinforces the fact that forests and their resident biodiversity are our greatest wealth

Since the day I was assigned to write about Kerala's Silent Valley National Park, a 90-sq km stretch of tropical evergreen forest tucked in the Western Ghats, I have been asked a question over and over again: why is it called Silent Valley? It is a peculiar name in a country like ours. >>

SILENT VALLEY

Silent Valley National Park reinforces the fact that forests and their resident biodiversity are our greatest wealth

Since the day I was assigned to write about Kerala's Silent Valley National Park, a 90-sq km stretch of tropical evergreen forest tucked in the Western Ghats, I have been asked a question over and over again: why is it called Silent Valley? It is a peculiar name in a country like ours. There are more than 100 national parks in India, most of them named after either a physical feature like a river or a mountain; a historical or mythological place or character; an animal; or a former prime minister. Only two names inspire the imagination: the Valley of Flowers National Park in Uttarakhand and Silent Valley. >>

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SILENT VALLEY

In a booklet titled “Storm Over Silent Valley”, senior environmental journalist Darryl D’monte notes its widely accepted etymology. The valley was originally known as Sairandhri, another name for Draupadi, the wife of the Pandavas. And the river flowing through it is called Kunthipuzha, after their mother. When an Englishman, who discovered this virgin forest in colonial times, found that that there was no white noise of the cicadas after dark, common in other forested areas, he renamed it the Silent Valley.

A special forest no one has heard of

Silent Valley is one of India’s few rainforests. D’monte writes that it would be more correct to call it a shola forest, a type of vegetation found only at the base of valleys in the western hills of south India. Surrounded by high ridges, the forest is deep and virtually impenetrable. So secluded is Silent Valley that there is no written record of any human habitation in its core area. >>

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While there are some tribal settlements in the buffer zone, the mere fact that the forest is unspoilt by humans is enough to raise my suspense. I am also eager to visit the site of the first and most bitterly fought environment v development debate in India.

I arrive in Coimbatore, Tamil Nadu, and decide to hire a taxi to Mukkali, the base camp of the Silent Valley National Park, around 62 km away. Armed with a 20-word-strong Tamil vocabulary generously sprinkled with English, I start asking around for a way to the park. But the mention of Silent Valley invites raised eyebrows and casual shrugs from taxi drivers and shopkeepers alike. No one has heard of it before. I thought that the city's taxi drivers would be used to a steady stream of tourists and nature enthusiasts headed for the national park. >>

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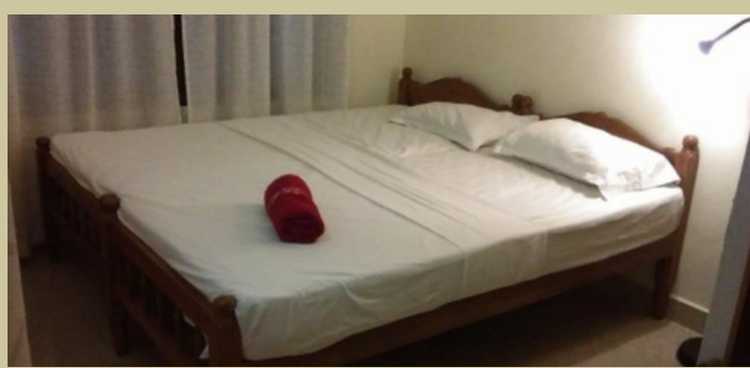

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They are not. I cannot blame them though. Eleven years ago, I spent three days reporting on tribals as a student in Attapadi, within a whispering distance of Silent Valley. Apart from a passing reference to the forest, I had then remained largely indifferent to its momentous environmental history. With so much written and spoken about this forest, why is Silent Valley still unknown to or underappreciated by people? Is the valley's silence a boon or a curse?

"I first heard about Silent Valley in 1972 when a newspaper article announced the Kerala government's plan to build a hydropower project over the Kunthipuzha (Kunthi River)," says M K Prasad, one of the pioneers of the Save Silent Valley movement.

He was then a teacher of botany at a college in Kozhikode. When he visited the forest, he realised that building a dam would be nothing short of a blunder. "The forest was impenetrable and largely undisturbed. If the dam had been built, it would have started degrading the forest system slowly and we would have lost the entire forest over a period of time," he adds. >>

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SILENT VALLEY

The idea for a dam had taken root in the 1920s. The natural drop of the Kunthipuzha river, as it flows into the plains, is the highest in Kerala at 857 metres, making it the ideal site for a hydropower project. After Independence, multi-purpose river valley projects became a top priority to fulfill the country's requirements for irrigation and electricity. So much so that by 1979, Government of India had invested nearly 14 per cent of the total planned expenditure on dams and canals. One of these projects was in Silent Valley; a 131-metre-high dam, which would generate 240 MW of electricity and irrigate 10,000 hectares of land in Kerala's Palghat and Malapuram districts. The project was, however, never to be.

One of a kind

Back in Coimbatore, I finally find a taxi driver who offers to take me to Mukkali by following the route on Google Maps. Soon enough, we are going up and down winding roads in the countryside from Tamil Nadu to Kerala. Banana, coconut and areca nut plantations line the road, protected by electric fencing to keep elephants from destroying the crop. >>

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SILENT VALLEY

My visit to the national park is scheduled for the following day, and I am anxious to meet my guide, Mari, a 42-year-old tribal watcher popularly known as the “encyclopaedia of the Silent Valley National Park”. He has been working with the Park since he was 15 years old, guiding forest officers, botanists, zoologists, photographers and tourists through the verdant labyrinth. He has only a little formal education and speaks almost no English, but is well-versed with the scientific names of innumerable species of plants, animals, birds and insects. A recipient of awards for his conservation work, Mari had also been invited by England’s Prince Charles for a meeting on a visit to Kerala.

At the forest office in Mukkali, just as I am about to leave for my accommodation at Bommiyampadi about 13 km away, a mini bus pulls into the gate. Staff members, who have already heard that I am looking for Mari, start calling out to me, “Madam, Mari! Madam, Mari!” Out steps a tall, slender man with eager eyes and a polite smile. Mari has just returned with a group of tourists from the Park, their faces glowing from the treasures they have seen. I say namaskar to him and someone steps in to translate. >>

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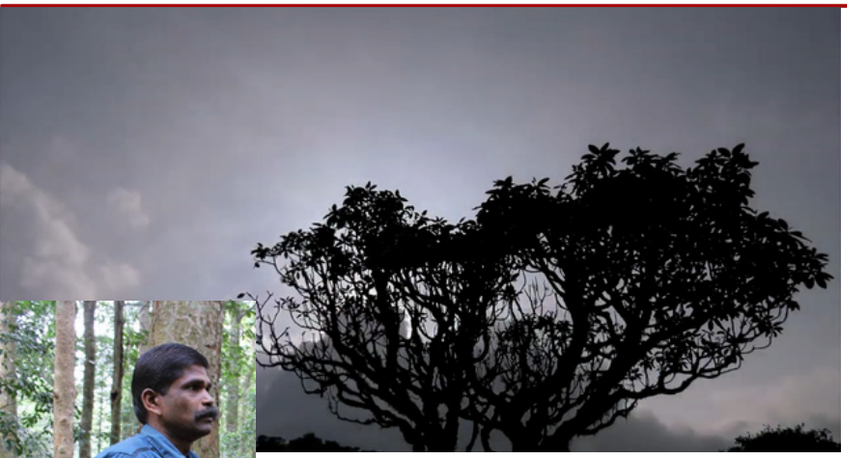

SILENT VALLEY

“I learned about the forest’s species from many Western botanists and zoologists who visited Silent Valley through the years. I find it very interesting,” he says. “The irony is I do not know what many species are called in Malayalam as no Malayali ever taught me.”

Mari has inherited a precious legacy. His father, Letchiappan, was one of the three “unofficial guides” who had helped conservation experts study the uniqueness of the forest at the height of the Silent Valley dam controversy in the 1980s.

The next morning, our jeep represents a full house—the driver, Mari, Beat Forest Officer Ameen Ahsan S, a couple of friends from Coimbatore to help with translation, and myself. As we drive into the forest, we are surrounded by a riot of green. Mari points to camera traps fixed to tree trunks and Ameen informs us that these traps have recorded the presence of five tigers. There are also leopards and at least two black panthers in the forest, among other predators. Though the dense forest makes wildlife sightings rare, Silent Valley’s most famous residents do not disappoint us. >>

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SILENT VALLEY

Perched on the branches on the way is a group of Lion Tailed Macaques (LTM), a primate classified as “endangered” by the International Union for Conservation of Nature (IUCN). The animal had become the mascot of the Save Silent Valley movement in the 1970s and 80s, with protestors arguing that a hydropower project would destroy the LTM’s habitat and severely diminish its numbers. The Malabar Giant Squirrel and the Nilgiri langur also make an appearance. All three animals are endemic to the Western Ghats.

Charming as they are, the real magic of Silent Valley lies in its smaller or not usually noticeable habitants. At one point, we stop to admire a 200-year-old jackfruit tree. It still produces fruits for elephants, LTMs and birds alike. I crane my neck to see the tree top, but it is too tall and the canopy too thick to see through. Trees grow about 30-45 metres tall in a tropical rainforest and the canopy is so thick that it takes rainwater at least half an hour to percolate down the three to four layers to the ground, says Ameen. As we walk some of the way, I point at everything I have not seen before and pat come the common English and scientific names from Mari. >>

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Trees, ferns, leaves, flowers, mushrooms, spiders, butterflies, bees, dragonflies, lizards…Mari knows them all. He explains their features and also identifies birds by their calls.

A viper snake is curled along the road, its colour such that we would have walked right by if Mari and Ameen had not pointed it out. They guess that it has probably just eaten and is not likely to move much for a long period of time. We are no doubt relieved. A few hundred metres ahead, a large serpent eagle sits on a branch in the shade of the thick canopy, its watchful eyes taking in the surroundings. One slowly realises that the forest is a hub of thousands of interdependent and coexisting habitats.

The 1982 report of the joint committee chaired by M G K Menon, which assessed the potential ecological impacts of the hydropower project, states that Silent Valley has a high level of species diversity. With 118 vascular plants of 84 species in just 0.4 hectares of sampled area, the report quotes studies which show that the species diversity of Silent Valley is similar to that of the tropical rainforest of the Barro Colorado island in the Panama canal, considered worldwide as a prototype for measuring plant and animal diversity. >>

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The Zoological Survey of India findings indicated that Silent Valley could turn out to be a major potential reservoir for agents of biological control, given the presence of many predator and parasite species.
We pass by a few wild pepper trees. In the committee report, the Botanical Survey of India had noted that the Silent Valley plateau was home to wild relatives of domesticated plants, including cardamom, pepper, turmeric, ginger, cinnamon and beans, among others. As it has remained largely protected from human influence, Silent Valley is a thriving gene bank, which might one day come to our rescue if we were to lose our existing crop varieties to diseases and resistant pests.

Since 1984, when the national park was formed, experts have discovered many new species of plants, amphibians and insects. Thus, the forest, with an evolutionary age of more than 50 million years, is possibly home to thousands of as yet undiscovered species.

As we stand atop the Park's 30-metre-high watch tower overlooking the valley, clouds flow over the hills, thickly carpeted by trees and grasslands as far as the eye can see. It is the last week of October and both Mari and Ameen are worried that it has not been raining as expected. >>

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“Deficient rainfall has reduced the forest density. The germination of seeds has been affected and undergrowth has also reduced. The flow of water in streams is lower than usual,” they say. (By December 21, when the magazine went to press, the October to December rainfall in Kerala was 61 per cent below normal.) Mari points to the area where the dam was to come up four decades ago. What would have happened if it had come up, I ask. “…then these hillsides would have been covered with hotels and restaurants,” he says. “Only a murderer can try to spoil this forest. It cannot be the work of a sane human being.”

A movement is born

Botany teacher M K Prasad had also foreseen the impact a hydropower project in Silent Valley would have. Home to 1,000 species of flowering plants, 107 species of orchids, 100 ferns and fern allies, 500 species of butterflies and moths, 292 species of birds, among others, the Silent Valley forest was teeming with life. He wrote an article in the journal of the Kerala Sasthra Sahithya Parishad (KSSP), a people’s science movement of which he was a member. The article was against the project in its entirety and received a huge response. >>

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Soon, the issue began to be discussed in the media and public meetings. Organisations such as the Bombay Natural History Society, Friends of the Trees Society, and WWF also started supporting the protest campaign.

The Kerala State Electricity Board (KSEB) did everything in its power to change the narrative in its favour. It argued that the project would provide electricity to power-deprived northern Kerala, that the dam's reservoir would submerge only a small area of the forest (830 ha) and tried to convince the public that there was nothing special about the Silent Valley forest.

SILENT VALLEY

The Save Silent Valley movement, which by then counted professors and scientists among its supporters, refuted their claims. This only pushed KSEB to try harder. Prasad says that except The Hindu and The Indian Express, KSEB was able to buy out or influence all English and Malayalam media into supporting the dam. It accused Prasad of being an agent of the United States. >>

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SILENT VALLEY

“I once received an anonymous letter from someone claiming to be an employee of the KSEB, warning me not to accept an invitation from their employees’ union to visit Silent Valley to seek my advice. It claimed that the plan was to get me killed,” Prasad recalls calmly. He did receive an invitation soon after, which he declined.

Meanwhile, the government formed committees to study the impact of the hydropower project on the forest’s ecology. While one committee suggested safeguards, which the Kerala government readily accepted, another led by then agriculture secretary M S Swaminathan recommended that the project be scrapped.

When Indira Gandhi was re-elected as the prime minister in 1980, she asked Kerala to stop work on the dam until the impacts of the project could be thoroughly reviewed. It culminated in the formation of the M G K Menon committee. Its report said that the 830-ha area that was to be submerged was an “important example of genuinely intact riparian system”. It added that the dam would result in “reduction of habitat size and species diversity”, enhance the extent of disturbance to the ecosystem and give humans access to Silent Valley. >>

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SILENT VALLEY

The hydropower project was finally scrapped and declared a national park on November 15, 1984. It was a watershed moment in environmental history. “Nature conservation was largely limited to afforestation before the controversy. But the movement gave birth to the idea of carrying out an environment impact assessment of every development project before being given a go-ahead. Public hearings also became a must. I was fortunate to be associated with such a movement,” Prasad says.

As I leave Prasad’s home in Kochi in a cab, the driver and I talk about actor and demi-god Mohanlal’s latest blockbuster. When I tell the driver I am visiting Kerala on an assignment to cover Silent Valley, he looks at me in the rearview mirror and asks, “What is Silent Valley?” <>

First published in Down to Earth Magazine

Noted environmentalist Prof M K Prasad, a prominent figure in the historic grassroot level movement to save the evergreen tropical rain forests in Kerala’s Silent Valley from destruction, passed away on Jan 17, 2022.

SALIENT VALLEY STORY PHOTO CREDIT:

Suresh Elamon & Bala Chandran V

The photographs have been taken from the documentry KAANANAM -The Spirit of Salient Valley by Suresh Elamon. A special thanks goes to KSFDC.

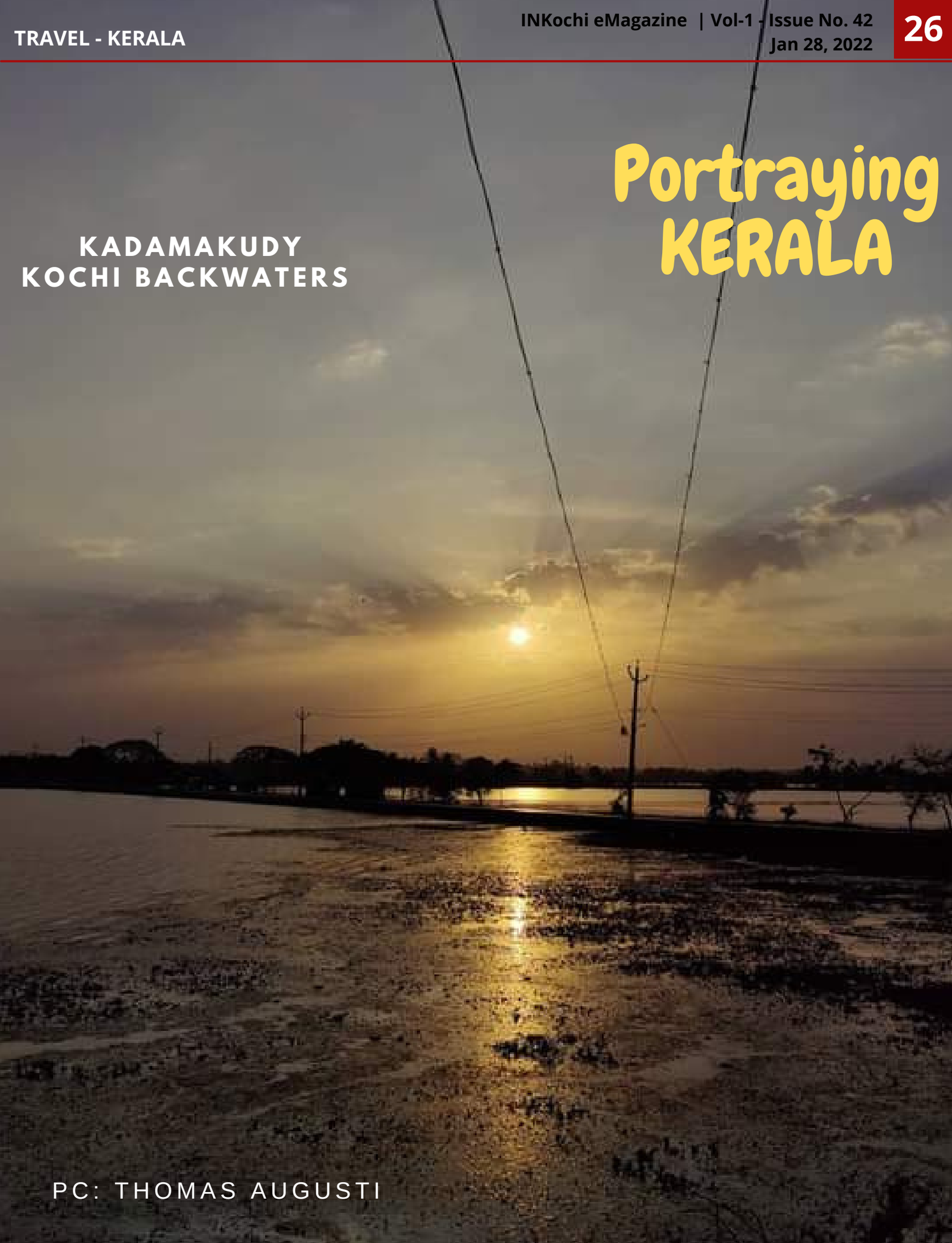
Chettah and the
Golden light

Masai Mara
National Reserve

OneWeek
OneShot

By:
Sudhir Shivaram

Portraying KERALA



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KOCHI BACKWATERS

PC: THOMAS AUGUSTI

Twisted Whisky Sour

Recipe by Shatbhi Basu, Beverage Consultant and Director of STIR Academy of Bartending

Ingredients:

- 45 ml Whisky
- 20 ml lime juice
- 30 ml orange juice
- 10 ml sugar syrup
- Half slice Orange, to garnish
- 2-3 drops of Angostura Bitters
- A bucket of ice cubes

Method:

- Fill 3/4 the shaker with ice.
- Add all the above mentioned ingredients and shake.
- Strain into a rocks glass (if possible), filled with ice.
- Garnish with half a slice of orange.
- Drizzle a few drops of Angostura bitter, and serve.

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- Mix the butter with the Jaggery
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- Spread a spoonful of the spiced butter inside each skin
- Place the bananas, curved-side up – so the butter doesn’t leak when it melts – onto individual sheets of foil large enough to wrap them completely
- Crimp up the foil to make a parcel, and then put onto the embers for 15 minutes turning once
- The bananas should be sticky and caramelized, but check one and cook for longer if necessary
- Serve with Ice Cream.

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- ECSTASY
- COPPER MONKEY
- KIRADU TEMPLE
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Editor's Note

METAL ART

Any art work that is crafted from the 'ores of the earth,' including bronze, gold, tin, lead, silver and iron is defined as metal art. It is also common to see metal art created from various metal alloys, such as aluminum. Metal art can be either purely decorative or functional and useful.

In the Early Bronze Age, for example, cups and bowls were hammered from metal – accomplishing both decorative and functional purposes. Although just about any surviving relic from the Bronze Age might be considered 'art' in our day, metalwork certainly has gradually become more and more decorative in nature - and the metal sculptures seen today demonstrate this most clearly.

Ancient History of Metal Art

Metal Wall Art - Iranian Due to its resilient nature, metal art can be traced back about as far as archeologists can record – even as far back as 7000 B.C. Crude artistic endeavors (hammered metal) can be seen in the Bronze Age. Iron, gold, silver, lead, bronze and copper artifacts have been found at ancient sites in Troy. Metal tools, utensils, dishes and even human figures and masks date back to some of the earliest known civilisations.

In the Medieval period, metalwork took on a renewed life as part of artistic expression. It was not uncommon to see heavy hardwood doors hung on elaborately carved and patterned metal hinges.

Happy Reading...!!
Varghese T. Thomas

KIRADU TEMPLE

AMAZING TO KNOW

This is the temple of Kiradu. There is no exact evidence of who built this temple. The guess is that, this is the time of Pratiharakal-Gyptus or Mauryus. >>

AMAZING TO KNOW KIRADU TEMPLE

INKochi eMagazine | Vol-1 - Issue No. 43
Feb 18, 2022

AMAZING TO KNOW

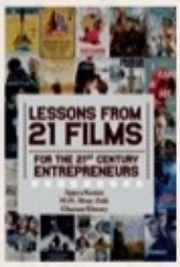
KIRADU TEMPLE

Although the sculptures of these temples are clearly visible, this is a work done by laser-like machines from the Mahabharata era. The English channel describes it as the creation of ancient aliens, but it's not. These temples are also known as the Khajuraho of Rajasthan. Shelley's craftsmanship, temple carving from 2000 years to 3000 years ago. This wonderful work of temples in Maywarfort, Orissa. <>

Contribution :
Santosh Parasurama Sharma

IVORYBOOKS

പുതിയ പുസ്തകങ്ങൾ



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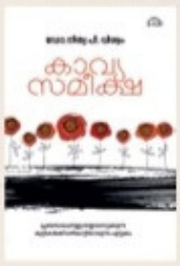

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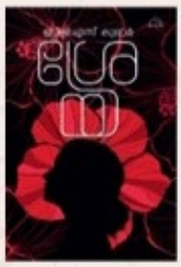

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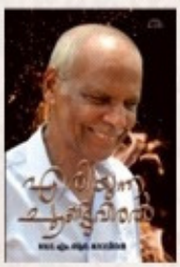

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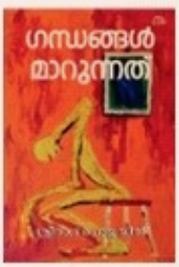

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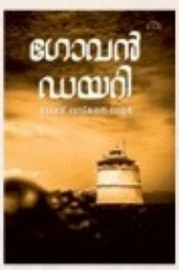

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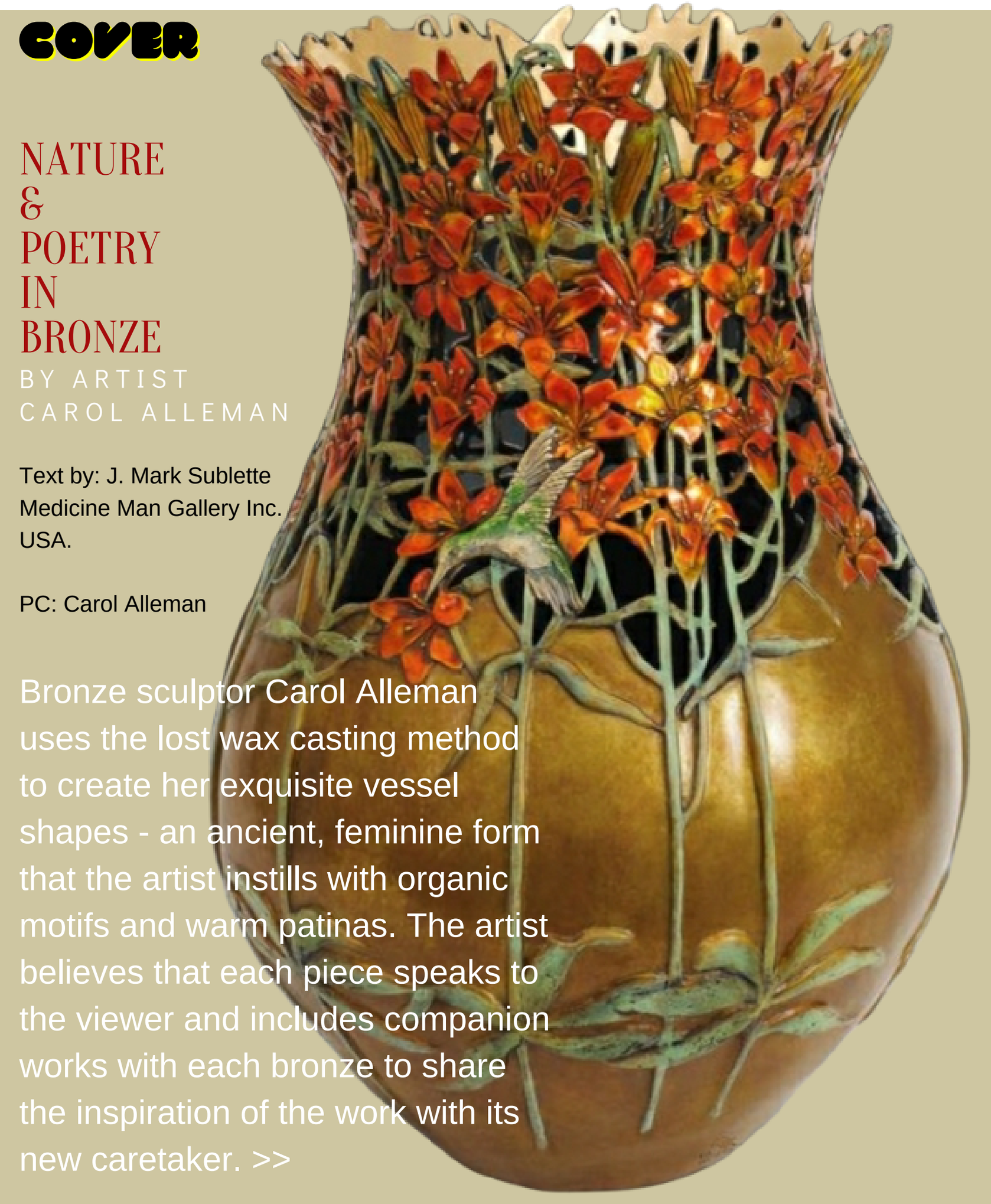
COVER

NATURE & POETRY IN BRONZE

BY ARTIST
CAROL ALLEMAN

Text by: J. Mark Sublette
Medicine Man Gallery Inc.
USA.

PC: Carol Alleman



Bronze sculptor Carol Alleman uses the lost wax casting method to create her exquisite vessel shapes - an ancient, feminine form that the artist instills with organic motifs and warm patinas. The artist believes that each piece speaks to the viewer and includes companion works with each bronze to share the inspiration of the work with its new caretaker. >>

ARTIST

CAROL ALLEMAN

NATURE & POETRY IN BRONZE

Alleman has an extensive background in art education, both as a student and as a teacher. She has been featured in many national publications, juried exhibitions, and private and museum collections, including the permanent collection of the Tucson Museum of Art. >>

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ARTIST

CAROL ALLEMAN

NATURE & POETRY IN BRONZE

Carol Alleman's Biography

In late 2000, after leaving her teaching career in art, Carol Alleman expanded her artistic visions in clay to include the lost wax casting in bronze. Embracing the alchemistic nature of this ageless material and highly crafted process, she created her first bronze vessel, Miracles. Thus began the mystical and organic Tree of Life and Nature Vessel Series.

This transition mirrored, to her, the longevity and ever changing character of nature as the bronze material holds inherent longevity and the patinas are ever, if softly, changing from season to season. Her signature, museum-quality work encompasses highly evolved, intricate patinas and vast cut-out areas providing dramatic displays of light - within the ancient, feminine vessel form.

The infinity of the circular form, while open to receive and pour forth is a powerful essence for her.

Companion Writings accompany each bronze - sharing the inspiration of each piece as she received it while typically including a poem.

She hopes and expects each piece to continue to speak to its caretaker, with a Voice changing within each new season of their life. >>

NATURE & POETRY IN BRONZE

ARTIST

CAROL ALLEMAN

Combining the written word with her growing forest of bronze vessels, Carol additionally inspires audiences through her presentations and poetry readings.

Born in rural Pennsylvania, Carol Alleman obtained her degree in Art Education from the Pennsylvania State University (PA/USA) and continued graduate studies at the Lancaster Theological Seminary (PA/USA). Most recently, she has completed studies with various contemporary artists at the Scottsdale Artist School, Scottsdale, Arizona.

She is an elected Signature Member of American Women Artists, a member of Allied Artists of America and a member of Artists for Conservation. Her work has been reviewed as a featured artist by Southwest Art, Phoenix Home and Garden and Western Art & Architecture. She has completed numerous commissions, exhibits widely across North America including numerous museums and has earned awards in many juried exhibitions, while appreciating an international collector base. Her work is in the permanent collection of The Tucson Museum of Art.

Creative Process:

The intertwining dance - of nature, vessel, and the spiritual realms - continues to prevail in my work. Qualities of the ancient vessel form mirror my essence of living and creating. >>

NATURE & POETRY IN BRONZE

ARTIST

CAROL ALLEMAN

Alluring and beautifully hued wildflowers of the Nature Series expand the body of work with a captivating and distinctively brilliant palette. Organic and mystical, each of the vessels impart an ethereal quality.

The circular form is powerful in its representation of the never-ending journey of eternity. The feminine vessel energies illuminate a willingness to receive (remaining open), a penchant to nourish (embrace and enrich), and the intention to renew the cycle through sharing (pouring forth and giving birth). The endlessly inspiring vessel qualities, coupled with my deep appreciation for the immense wisdom and beauty of nature, continue to be fertile seeds for the Tree of Life Series.

Author Ted Andrews, in Animal-Speak, suggests: "Every flower blossoms with reminders to be creative, and every tree whispers with its rustling leaves the secrets of life." Trees and flowers, nature and all Her elements indeed seem to whisper to me incessantly as I sculpt and write. Their language is mystical and magical, apparent and elusive, evocative and reassuring. Seemingly common elements and threads weave themselves together through my hands and words into amazingly poignant and often cryptic expressions. >>

NATURE & POETRY IN BRONZE

ARTIST

CAROL ALLEMAN

Frequently, I am amazed when looking at a finished piece, as if to look over my shoulder and say, ‘Who did that?' I feel both humbled and honored knowing I was there, my hand following something much larger than myself. Again and again, I am blessed and inspired by the choir of guiding Voices throughout the process. The voices of the clay are the Voices of my inner guidance, holding a language I believe speaks to me and all of us at once. It is typically only after the vessel is completed that I am able to fully recognize and appreciate its full essence.

The vessels evolve into treasures with a sensation of history and antiquity - rich in a tapestry of story and symbolism. Forms, creatures and numeric elements take on a sometimes cloaked or sometimes visible presence in my work, while continually weaving a mystical, symbolic thread.

Although I obtained a formal education, as an artist, I consider myself largely self-taught. Each piece has its own process of evolving and I find myself learning, growing, and evolving in large and small ways along with each one. >>

ARTIST

CAROL ALLEMAN

NATURE & POETRY IN BRONZE

Typically the smaller vessels are created as I hand-build a form in water-based clay, using slab and coiling techniques. I then refine the surfaces using a repertoire of tools often including a rice paddle, metal ribs and various stones. Always, I smooth and massage the interior with a slice of coconut shell, now worn to an intimately, silken surface. It is during this process of turning, scraping, and smoothing that I sit attentively listening to the vessel for guidance on its intentions - its voice. If I begin with an idea, I attempt to hold it most loosely, so as not to miss the opportunity to hear a deeper Wisdom.

With the surface prepared, and having received a sense of the forms' intention, I begin sketching on the surface with a small needle tool. With sketching complete, I use a subtractive sculpting method: removing all the clay that will not contribute to the finished form. Concentrated attention is given to the balance and rhythm of light as it will flow through the vessel openings - the light, and its reflections, being a powerful Presence within each vessel. A final refining of the surface and cutout areas follows before allowing the piece to slowly dry before it is fired in a kiln or molded. Certain vessels, including all larger vessels, are created in an oil based clay and/or wax. >>

NATURE & POETRY IN BRONZE

ARTIST

CAROL ALLEMAN

While these most often require armature, the process is quite similar with three major exceptions: the clay is never fired, the negative spaces created by the cut-outs must be visualized rather than actually "cut through" and a combination of additive and subtractive sculpting techniques are used.

With the original vessel complete, the second lengthy process of lost-wax casting begins. The intricate cutouts and open interior surface demand a highly labor-intensive casting process. Each cutout area must be re-cut in each individual wax form, and then cleaned to a smooth and even surface.

Unlike sculpture with an exterior surface alone, the open vessel form requires delicate attention to the surfaces on the interior, exterior and (because of the cut-out areas) often hundreds of spaces in between. Many, many talented hands (those whom I refer to as the wonderful "ghost artists") work with the pieces as they move through the precise stages at the foundry, insuring the highest level of craftsmanship in each step of the process. Unable to be physically present for each unique piece in each stage of the precise process, I work closely with these artisans, providing the necessary guidance to fulfill my visual and quality standards for each piece. A foundry proof (FP) is created, as the model/prototype, to assist the various artisans. Careful and repeated inspections are performed throughout the process prior to each piece receiving final approvals. >>

NATURE & POETRY IN BRONZE

ARTIST

CAROL ALLEMAN

Companion writing accompanies most of my work. Once I have named the essence of the vessels' intention, I engage in lengthy research regarding the elements and images to be included. The writing unfolds gradually throughout the process. This prose is offered as a seed to ignite one's own contemplation while sharing the symbolic interpretation regarding the significance of the piece, to me, as it was born. It is my hope that the work will speak in many languages, changing from season to season in one's own life journey. I believe my writings to be messengers reaching far beyond the seed I receive while creating them.

Each piece is authored with a mark resembling a very broad, cursive "Z", found beside my signature. This mark is an expression of the Spirit (Wind) always moving within and around us. It is my way of remembering and acknowledging I never create alone - perhaps more accurately, my mark of gratitude. >>

NATURE & POETRY IN BRONZE

ARTIST

CAROL ALLEMAN

Artist Statement:

The ancient, organic vessel form has become my signature canvas. I welcome other forms, dimensions and presentations as they arise in their season and enrich my ground of creative exploration. Intricately developed, multi-colored patinas continue to both challenge and entice me as I explore and expand the limits of traditional patina in my major body of bronze sculpture.

Forms, creatures and numeric elements take on a sometimes cloaked and sometimes visible presence in my work weaving a mystical, symbolic thread. I am continuously inspired by the incessant, mystical voice of nature and the human spirit in all its colors. Coupled with the profoundly feminine qualities of the vessel form, nature enkindles me to give voice to the darker corners of the heart while igniting a glowing ray of hope and solidarity. Unceasingly, I hope to be an ever growing gardener of the soul through my intertwining visual and written expressions. <>

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Music: Noby Paul | Vocals: Noby Paul & Sruthy Sivadas | BGM, Mix & Mastering: Edwin Johnson
On Screen: Amal Nath K (Alumni of Kalakshetra) & Sreelakshmi K G | Flute: Nikhil Ram
Studios: K7 Studio Kochi & Peaks n Lows pro audios - New Jersey, Noise Lab Audio - Thrissur
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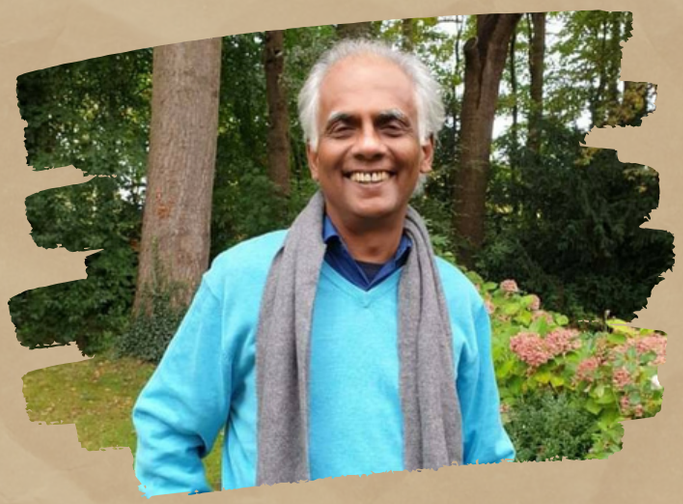
Emptiness as it is

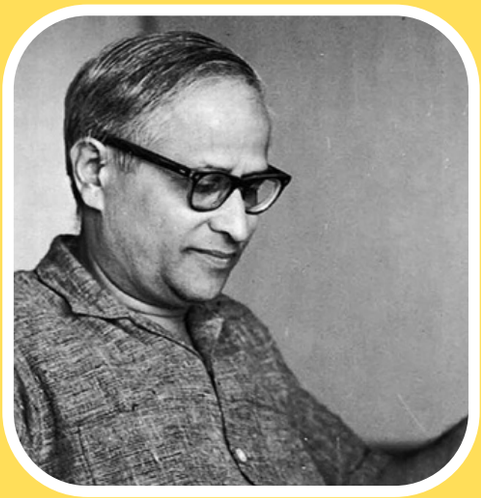


ROY. T

It's plain to be empty
like it often is
it’s light and clear
yet empty
not sleep
Maybe something beyond
where you return every now and then,
before birth, after death,
beyond the ken of the mind.

But with all the pangs of relativity
oppressing her
And me too symbiotically
Though across a gulf
That used to bridge
sometime in the past.

It's amazing I recollect still like some
of those dreams
That you dream
And the emptiness
In which time
We were neither alive nor dead.



Author:
Thi. Janakiraman

About the book:
(GoodRead)

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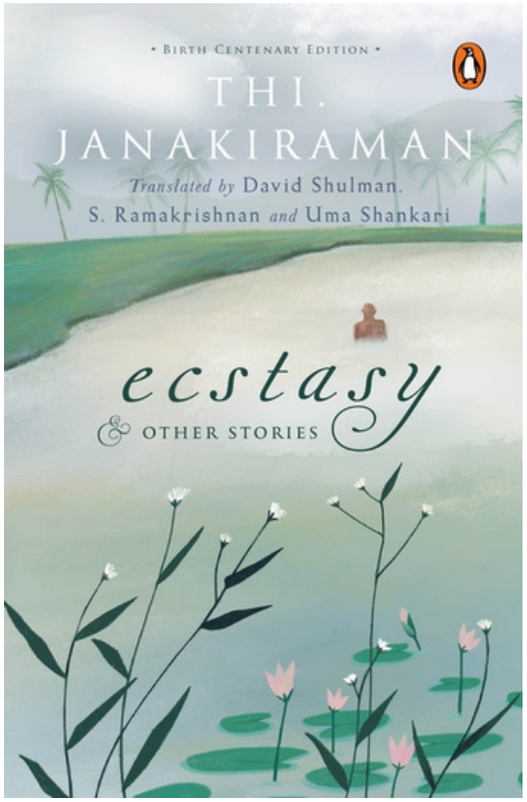

Thi. Janakiraman (ThiJa) was one of the best Tamil prose writers of the twentieth century. The stories in this specially curated collection offer a view of the modernizing Tamil countryside as well as the changing landscape of human relationships. A man builds his reputation based on lies to meet the expectations of his father, a woman desiring tenderness from her abusive husband finds release in an unexpected way, a music teacher is mocked for taking on a lower-caste student, and a drowning cat becomes the centre of attention during funerary rituals. In these and other tales, Janakiraman reaches inside the depths of the human heart and lays bare its contradictory pulls.

Through their brilliant translation, Professor David Shulman and the late S. Ramakrishnan reveal the 'perfect pitch' of Janakiraman's precise, exquisite Tamil. They deftly capture his fluid, sensitive style in idiomatic English, seamlessly rendering the subtle inflections of the original. Prof. Shulman's insightful and affecting introduction places Janakiraman within the long continuum of Tamil literature. There is also a short, beautiful memoir on him, written by his daughter Uma.

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THE OLD TOWN OF

GHADAMES LIBYA

Text by: Kaushik Patowary
Photos: George Steinmetz
(Amusing Planet)

Old town, known as “the pearl of the desert”, on account of its whitewashed buildings, Ghadames is an oasis city in the Sahara desert, c. 462 km southwest of Tripoli, on the border with Algeria and Tunisia. The city is predominantly inhabited by Amazigh Berbers who used to make a living as camel herders and date farmers.

Once an important hub for the passing caravans traveling along trans-Saharan trade routes, the walled Old Town of Ghadames and its vernacular architecture are now listed as a UNESCO World Heritage site and had become a popular tourist destination before the Libyan civil war broke out. >>

THE OLD TOWN OF

GHADAMES LIBYA

Ghadames has a long settlement history beginning at the latest in the late first millennium BC, associated with an ancient “Phazanian” tribe known as the Tidamensi. The Romans, who first invaded Ghadames in the 1st century AD, referred to the town as “Cadymus”, and ultimately incorporated it into the Roman Empire until the 3rd century AD.

Ariel view of the town

During early Byzantine times, the people of Ghadames converted to Christianity, until the Muslim Arab conquest of the 7th century, when the population converted to Islam. >>

THE OLD TOWN OF

GHADAMES LIBYA

Ghadames reached a peak between the 13th and 16th centuries, and became part of the Ottoman Empire from the 16th to the early 20th century, maintaining a uniquely local character throughout the changing times.

The architecture of the Old Town is characterized by locally sourced materials such as mudbrick, lime plaster uncut stone and palm logs. An ensemble that offers excellent thermal regulation, so much so, that the residents of Ghadames, who have largely moved to modern homes outside of the Old Town, return to their old houses in the hot summer months, as they are cooler than the newly built structures. >>

The interconnected rooftops of the Old Town were once used as thoroughfares, and were reserved for women, while the covered alleyways and streets beneath, reserved for men and children, still form a network of shady passageways, protected from the heat of the sun.

After the Old Town was largely abandoned between the 1970's and 1990's, its buildings started deteriorating and even collapsing, prompting a series of restorations from 1999 to 2011, using only traditional materials and techniques, and which have since breathed new life into the Old Town. >>

THE OLD TOWN OF

GHADAMES LIBYA

Your ADD HERE

THE OLD TOWN OF

GHADAMES LIBYA

Ghadames, known as the “pearl of the desert”, is an oasis town in the Nalut District of the Tripolitania region in southwestern Libya.

It is one of the oldest pre-Saharan cities and an outstanding example of a traditional settlement. The town has a population of around 10,000, mainly Berbers, who live in tightly clustered traditional mud-brick-and-palm houses, packed together like a honeycomb.

The houses have a typical vertical architecture - the ground floor is used to store supplies, then another floor for the family, and at the top, open-air terraces are reserved for the women. >>

Your ADD HERE

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Feb 18, 2022

THE OLD TOWN OF

GHADAMES LIBYA

Rooftop walkways allow women to move freely, concealed from men's view. Overhanging structures cover the alleys between houses creating an almost underground network of passageways.

Ghademes is an old town. The first records about Ghadames date from the Roman period, when the settlement was known as Cydamus, a fortified city dating back to the 1st century BC. Today it is a small oasis city situated next to a palm grove. None of the surviving buildings date from the protohistoric Berber period, >>

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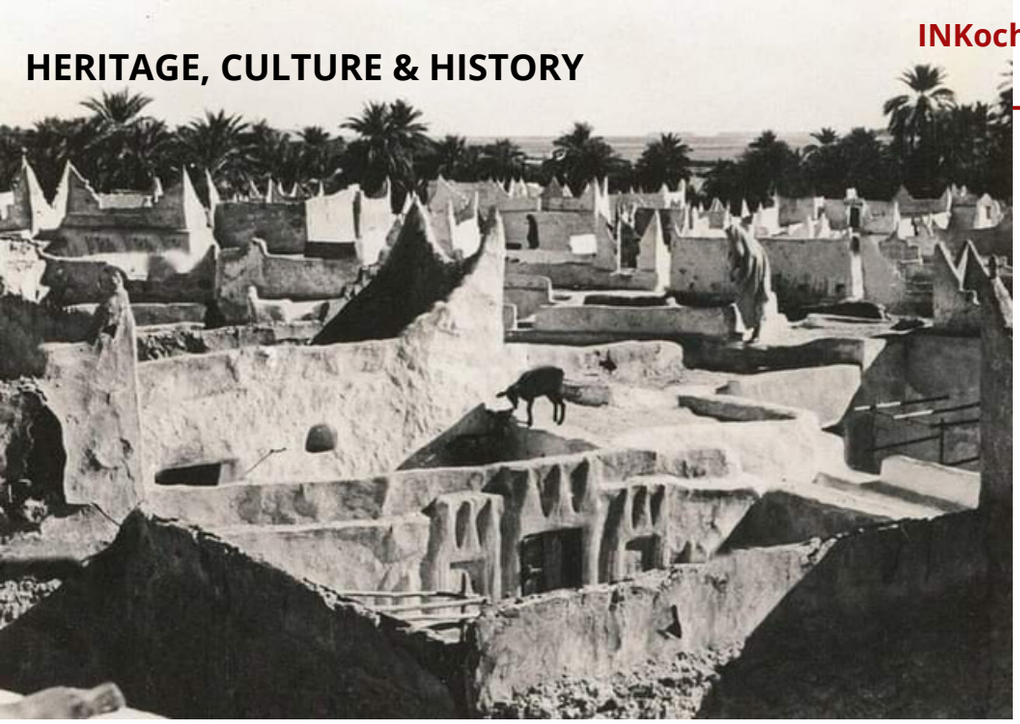

THE OLD TOWN OF

GHADAMES LIBYA

or the period of Roman domination, yet a remarkable domestic architectural style distinguishes Ghadamès from other pre-Saharan cities and settlements stretching along the northern edge of the desert from Libya to Mauritania.

Roughly circular in layout, the historic city of Ghadamès comprises a cluster of houses. The reinforced outer walls of the houses on the edge of the city form a fortified wall. This rudimentary urban enclosure is penetrated here and there by doors and bastions. <>

Bharatpur Bird Sanctuary

One Week One Shot

By:
Sudhir Shivaram

Copper Monkey

Courtesy: Monkey Bar, N. Delhi

Ingredients:

- 60 ml Whiskey
- 60 ml Freshly Squeezed Orange Juice
- 10 ml Passion Fruit Juice
- 10 ml Passion Fruit Extract
- 10 ml Lime Juice
- Handful of Fresh Mint Leaves
- 1 cup cubed ice
- 4 Drops of Angostura bitters
- 1/2 Orange Slice, to garnish

Method:

- 1. Add whiskey, orange juice, passion fruit juice and extract, lime juice, fresh mint leaves and ice into a cocktail shaker.
- 2. Shake well and then pour into a copper tumbler or even a glass of your choice.
- 3. Garnish with half a slice of orange and 4 drops of bitters.

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Editor's Note

LINES IN ART

A line in art is defined as a point moving in space, and it's one of the seven elements of art *(line, color, shape, form, texture, value, space)*.

It is one of the most crucial elements, as everything begins with just a simple dot in space, that transforms into lines and then drawings. Lines are everywhere!

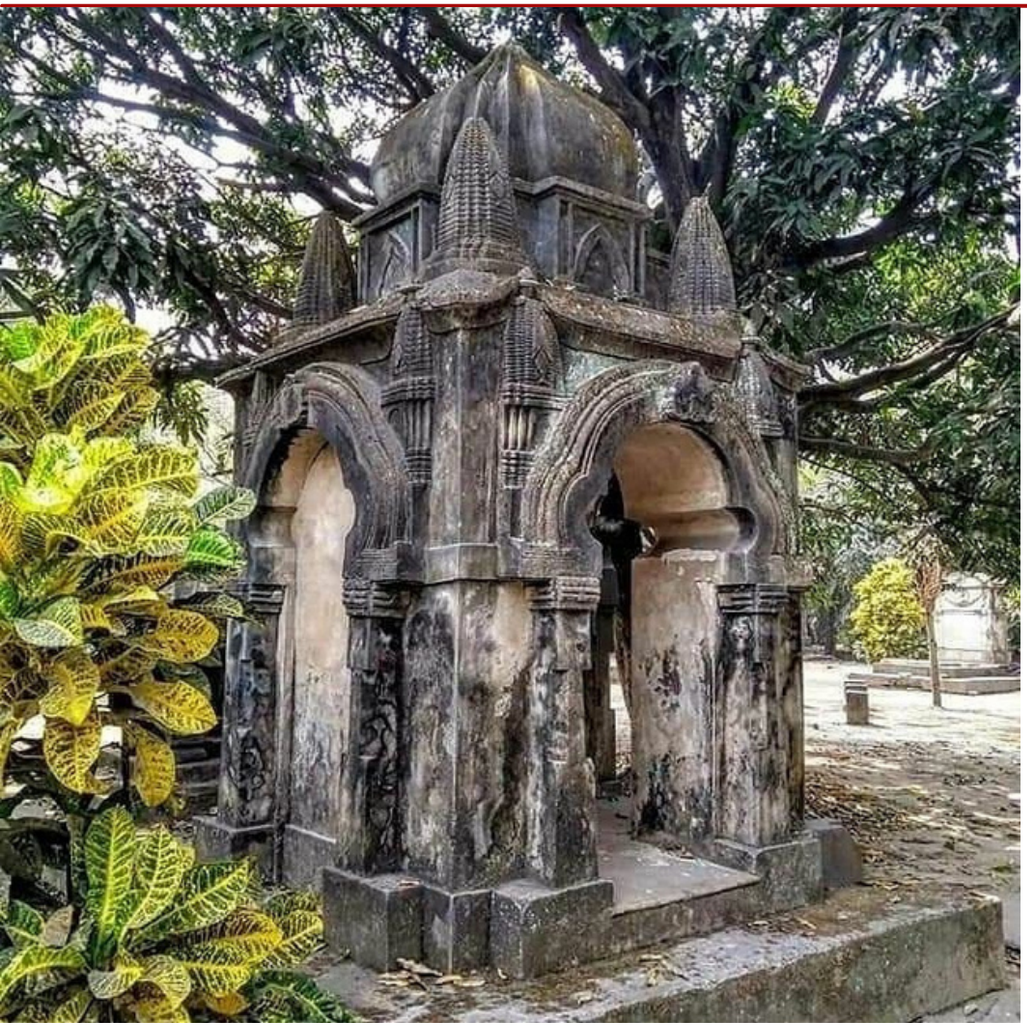
An artist's line is a sort of signature for them. A line is where a shape begins, and each artist owns their own gallery of preferred lines, which is the beginning of one's art style.

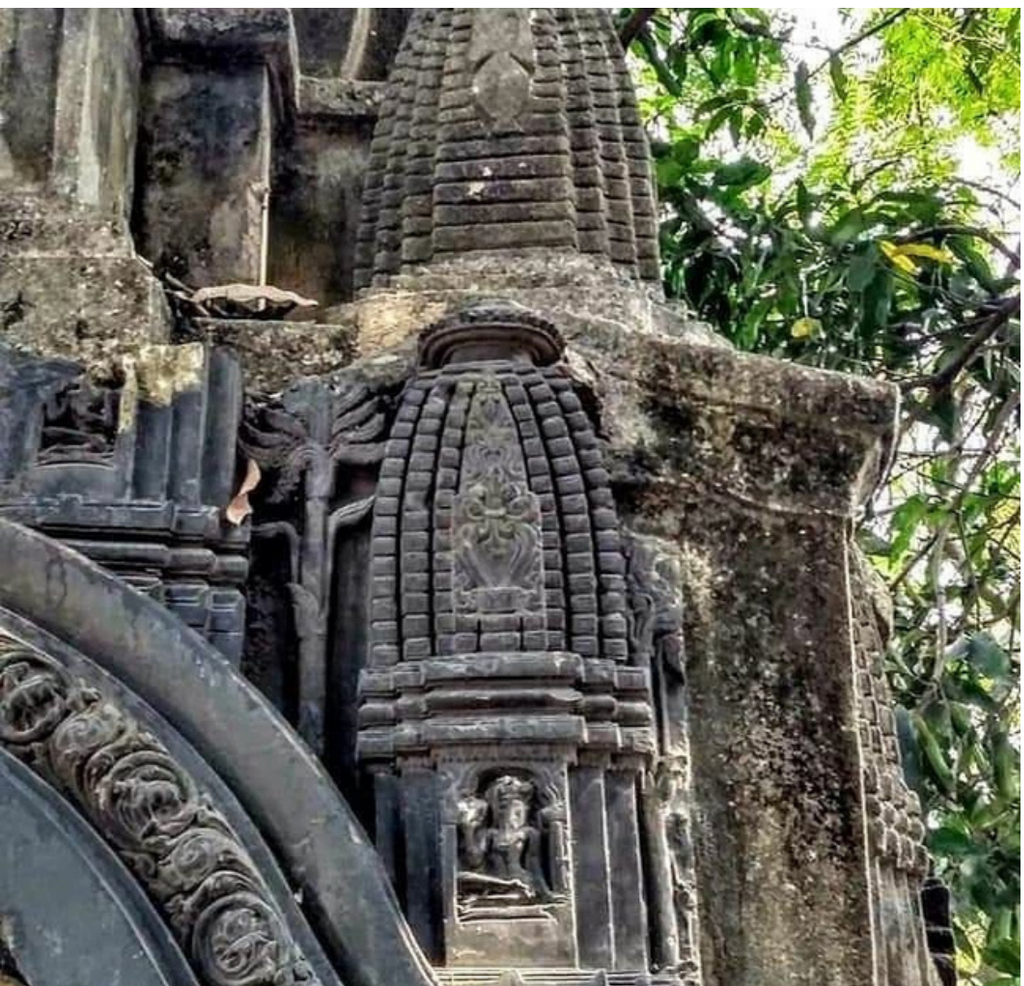
And while I briefly explained the meaning each of the 5 types of lines conveys, their functions are limitless. Lines are everywhere!

Before putting down a line, think about what your artwork is all about and choose accordingly!
If creating an **energetic** work of art, try using curved lines with varying width and texture!
When working on a **peaceful** work, try the organization function and figure out big shapes, then use curved waves and minimalism.
If working on a piece trying to convey **anxiety**, try cross-hatching, zig-zags and diagonal lines.

I hope you see why understanding lines can be so beneficial for your future work.

Happy Reading...!!
Varghese T. Thomas





AMAZING TO KNOW

THE HINDOO FROM IRELAND

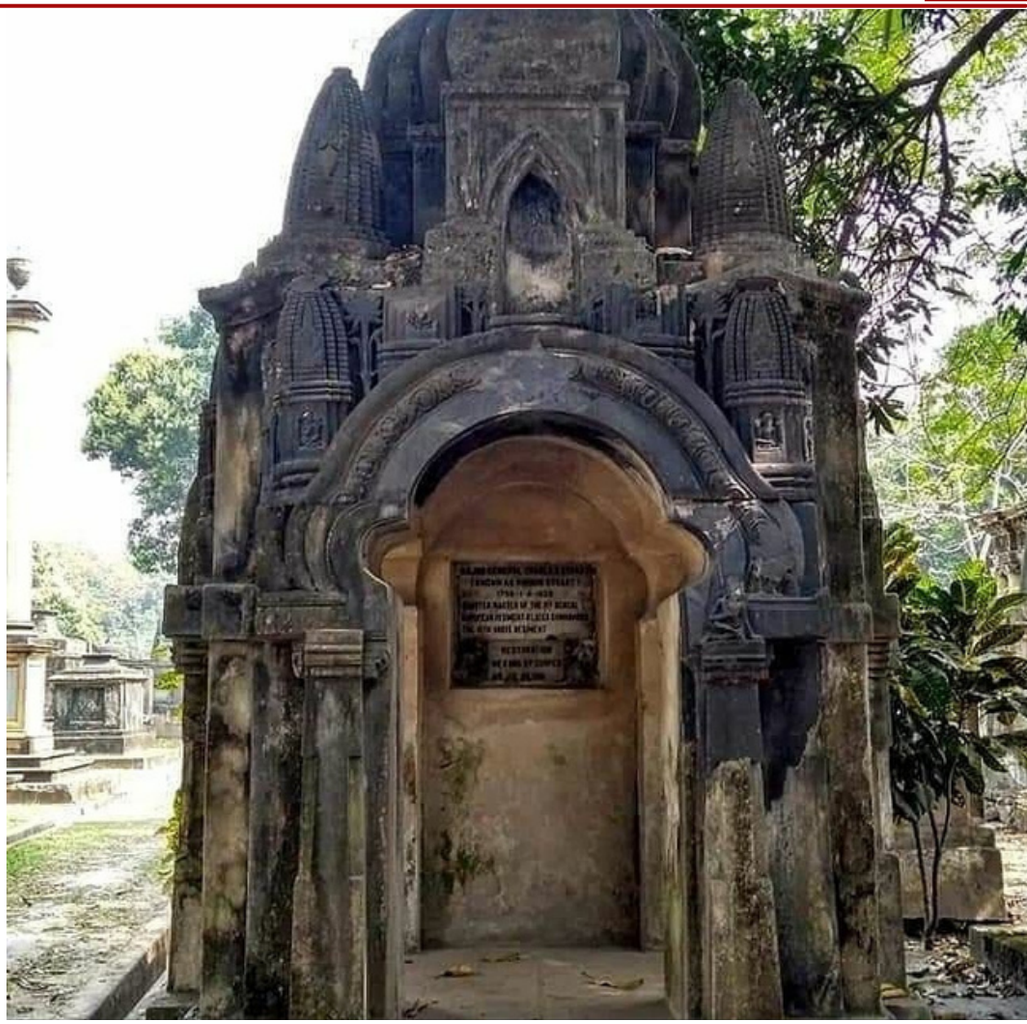
Contribution: Citytales

Charles 'Hindoo' Stuart landed in Calcutta as a normal army cadet from Ireland in later half of 18th Century. However the effect of Hindu culture on him was so profound and emphatic that it changed his personality and eventually his life

He passionately adopted various Hindu customs in his daily life
-began his day with a bath in Ganges
-wore completely Indian clothes
-kept a collection of Hindu deities and figures of worship
-strongly promoted the use of Sari amongst European ladies >>

AMAZING TO KNOW

THE HINDOO FROM IRELAND



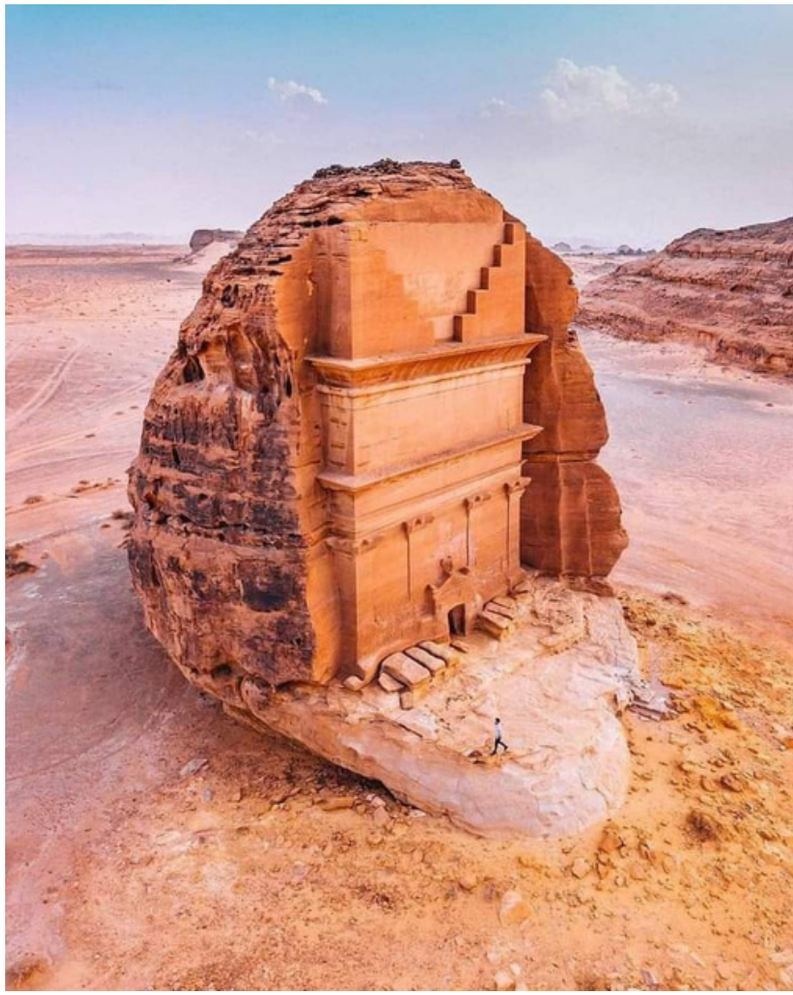
Not only that he consistently criticized Christian missionaries through his writings for attempting to convert Hindus, eventually he was rechristened as "Hindoo Stuart". This interesting figure went on to become a major general and passed away in 1828.

His tomb in South Park Street Cemetery is the most interesting. It has mini temples with shikhars all around with a fluted dome on top. Infact from afar ,it looks like a Hindu temple itself. <>

AMAZING TO KNOW

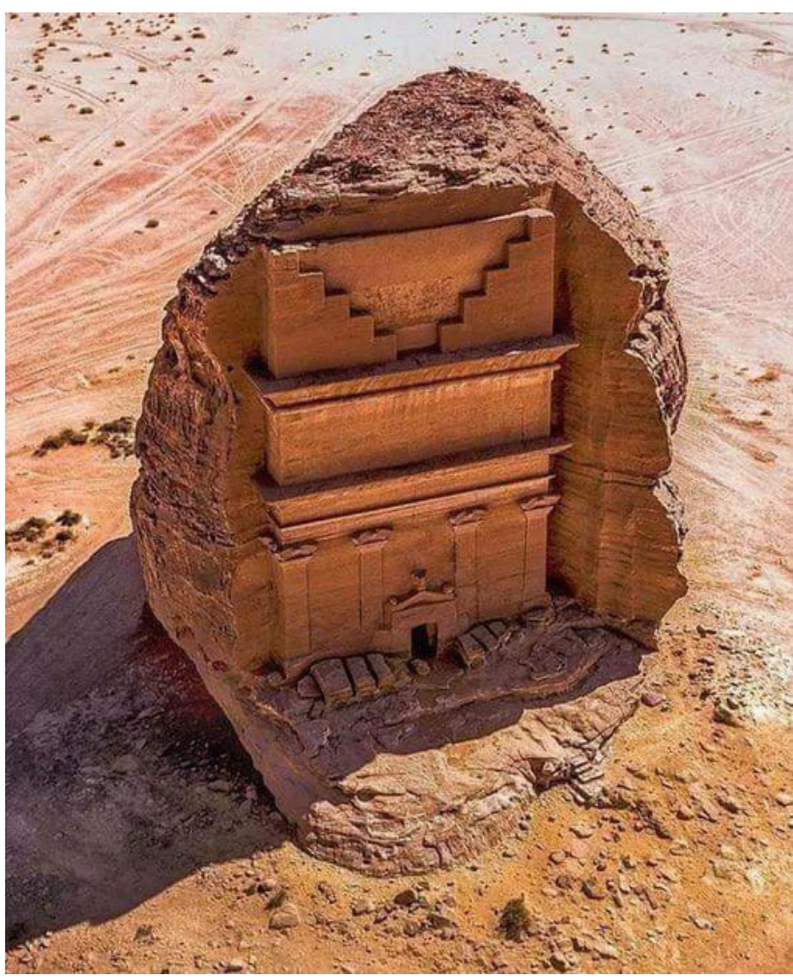
MADAIN SALIH

Contribution: Museum of Artifacts



Madain Salih...

Also known as Al Hijr or Hegra.
It is a Nabataean archaeological site located in the area of Al-'Ula, Hejaz, Saudi Arabia. Madain Saleh isn't as well-known as Petra, but it was the Nabateans' second-largest city in their mysterious empire.



It has 111 monumental tombs, 94 of which have decorated facades, dating from the 1st century BC to the 1st century AD. The site also features some 50 inscriptions of the pre-Nabataean period and some cave drawings. Al-Hijr bears a unique testimony to Nabataean civilization.

It bears witness to the encounter between a variety of decorative and architectural influences (Assyrian, Egyptian, Phoenician, Hellenistic), and the epigraphic presence of several ancient languages (Lihyanite, Thamudic, Nabataean, Greek, Latin).

AMAZING TO KNOW

LAKE BAIKAL

Contribution: Elena Vell

Lake Baikal in Siberia produces an incredible phenomenon when the weather turns bitterly cold. As the world's deepest and most voluminous freshwater lake, it has a geography that produces the gravity-defying sight of rocks teetering on "legs" of ice. The wonder id know as "Baikal Zen" in reference to the stacking of stones found in Japanese garden.

First stones have to be frozen to the ice-which isn't too much of a challenge cousidering the frigid temperatures for which Siberia is known. Then, the lake's high winds must act like chisels to eventually whittle the chunks of ice into tiny shelves-and shallow recession-that can still support the weight of the rocks. Only then do these stones achieve their moment of zen.

AMAZING TO KNOW

ZIGGURAT OF URUK

Contribution: Archeologist Magazine

Uruk (modern Warka in Iraq)-where city life began more than five thousand years ago and where the first writing emerged -was clearly one of the most important places in southern Mesopotamia.

Within Uruk, the greatest monument was the Anu Zigguraton which the White Temple was built. Dating to the late 4th millennium B.C. (the Late Uruk Period, or Uruk III) and dedicated to the sky god Anu, this temple would have towered well above (approximately 40 feet) the flat plain of Uruk, and been visible from a great distance-even over the defensive walls of the city.

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INKochi eMagazine | Vol-1 - Issue No. 44
Feb 25, 2022

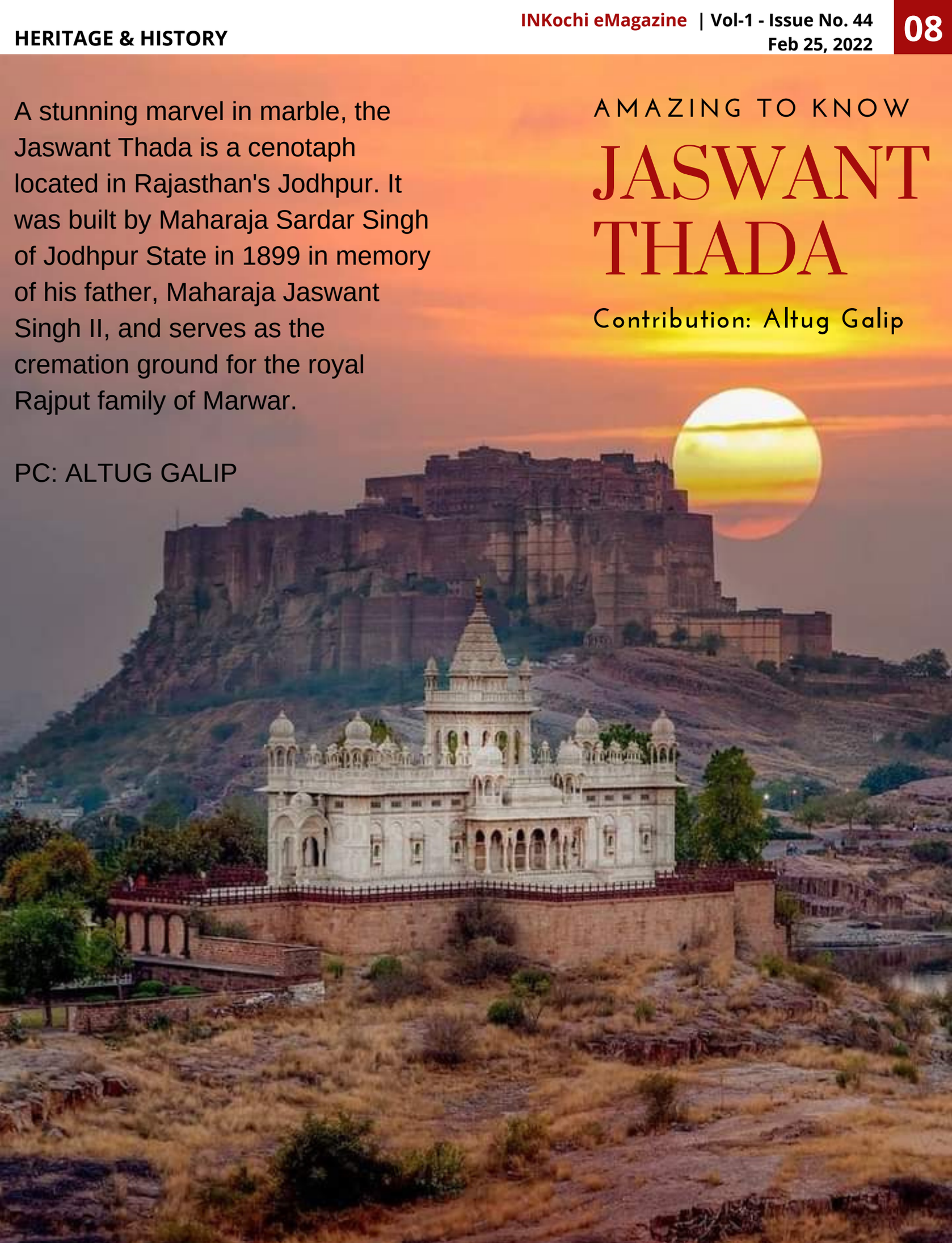
AMAZING TO KNOW

JASWANT THADA

Contribution: Altug Galip

A stunning marvel in marble, the Jaswant Thada is a cenotaph located in Rajasthan's Jodhpur. It was built by Maharaja Sardar Singh of Jodhpur State in 1899 in memory of his father, Maharaja Jaswant Singh II, and serves as the cremation ground for the royal Rajput family of Marwar.

PC: ALTUG GALIP



AMAZING TO KNOW

2300 years old Scythian woman's boot preserved in the frozen ground of the Altai Mountains.

Contribution:
Museum of Artifacts

The Via Appia (Appian Way) near Rome, one of the oldest original paved roads anywhere, 2nd century BC. A vital thoroughfare for the Legions of the Republic and Empire.

Contribution: Museum of Artifacts

A footprint left in a piece of wet mud brick in Ur 4000 years ago.
Ancient Mesopotamia.

Contribution: Museum of Artifacts

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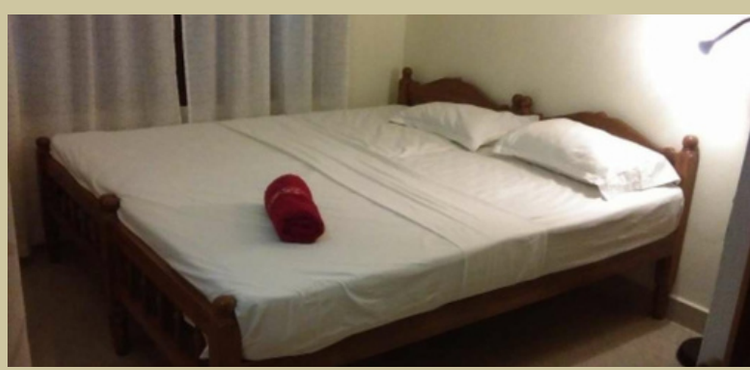

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COVER

ALBERT KIEFER

INCREDIBLE VISUAL SKETCHER

INTERVIEWED BY:
SERENE IGNLE / EAT MY NEWS

PC: ALBERT KIEFER

I am Albert Kiefer, a self taught digital artist that has decided to return also back to the traditional art of sketching. During the day I make artist impressions and visualizations for clients in the industry and government organizations.

These visualizations range from products to historical reconstructions of buildings and complexes. >>

ALBERT KIEFER

- **Tell us about your background and journey.**

I am a professional digital artist with a background in traditional painting and drawing. My computer work has slowly made me into a perfectionist and for many many years I stopped working traditionally altogether. My perfectionism got in the way of using my traditional drawing skills again so I postponed that decision a very long time. In the summer of 2016 I finally decided to pick up sketching again. I bought some random sketching materials and laid out some ground rules that would prevent me from prematurely stopping this experiment again. So first I decided to make a new sketch, at least one, every single day. My thinking was that a traditional skill like drawing needs great coordinative skills. >>

ALBERT KIEFER

You cannot achieve that by just making a drawing now and then. It has to be practised, like an instrument, many hours per week. Second I wanted these sketches to not take up too much time in my day since I cannot make money while I am sketching or practising (at least not in the short term). So sketches should not take much longer than an hour. It turned out that my random materials were, for me, a magical fit! I had chosen a Moleskine Artist sketchbook. That specific Moleskine has very sturdy paper that can take a lot of ‘punishment’. And for coloring I used alcohol based color markers. These dry almost immediately so they allow for a very rapid workflow. >>

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ALBERT KIEFER

- **What inspired you to pursue architecture sketching in particular?**

In the beginning of my sketching adventure that was not clear at all… I wanted to make a new sketch every day so that quickly became a problem when I needed to pick a subject to sketch! Since I am a digital artist I sit a lot throughout the day. To compensate for the lack of exercise I take frequent walks all through the day. And Since some of my sketches of built environments got very positive feedback on social media that was an easy match with my own interest in architecture. I love buildings! So my daily walks provided great opportunities to either sketch beautiful buildings on location, or take pictures for sketching later in my studio. >>

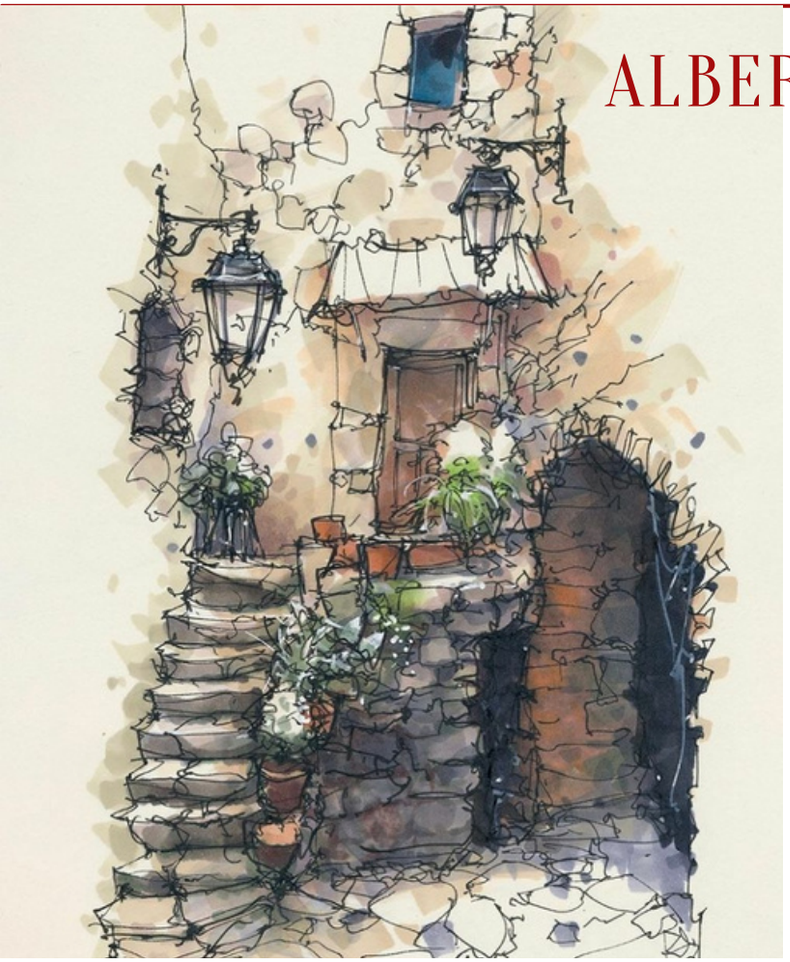
ALBERT KIEFER

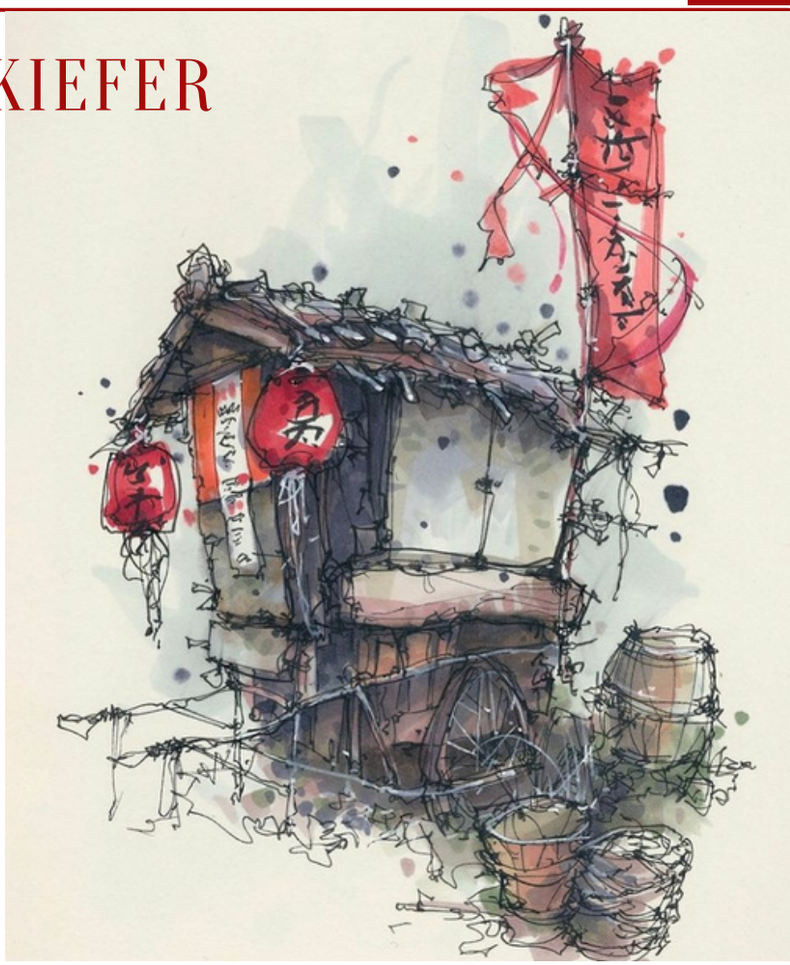
- **How would you describe your style and aesthetics?**

I would describe it as ‘visual writing’. It is basically an almost continuously flowing movement of my fineliners when I am laying down the linework. I don’t want to go into literal detail because that slows down my pace and then things start to become stiff.

The same goes for the coloring. I lay down the color fast and without much attention to stay within the lines… I want it to be a very loose process. The aesthetics result from that mixed set of intentions. >>

ALBERT KIEFER





- **Which mediums do you usually work with?**

At the moment I still work with exactly the same materials as when I started in 2016! So that's color markers from the brands Winsor & Newton, and Copic. For the linework I use Faber-Castell PITT artist fineliners. The sketchbooks are from Moleskine.

- **Who is your favorite artist and why?**

There's not just one favorite artist. I think it's important to be broader oriented than just limiting yourself to one. But in terms of sketching Thomas Pajdlhauser was one of my first heroes.

I love the way he can make sketches that are very clear and communicative. He still is one of my all time favorites. But I also love the digital concept artists like Mike McCain and of course Craig Mullins and many, many others too. >>

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Romantic Song...
ALVARAMBATHE ANURAGAKALARI
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Music: Noby Paul | Vocals: Noby Paul & Sruthy Sivadas | BGM, Mix & Mastering: Edwin Johnson
On Screen: Amal Nath K (Alumni of Kalakshetra) & Sreelakshmi K G | Flute: Nikhil Ram
Studios: K7 Studio Kochi & Peaks n Lows pro audios - New Jersey, Noise Lab Audio - Thrissur
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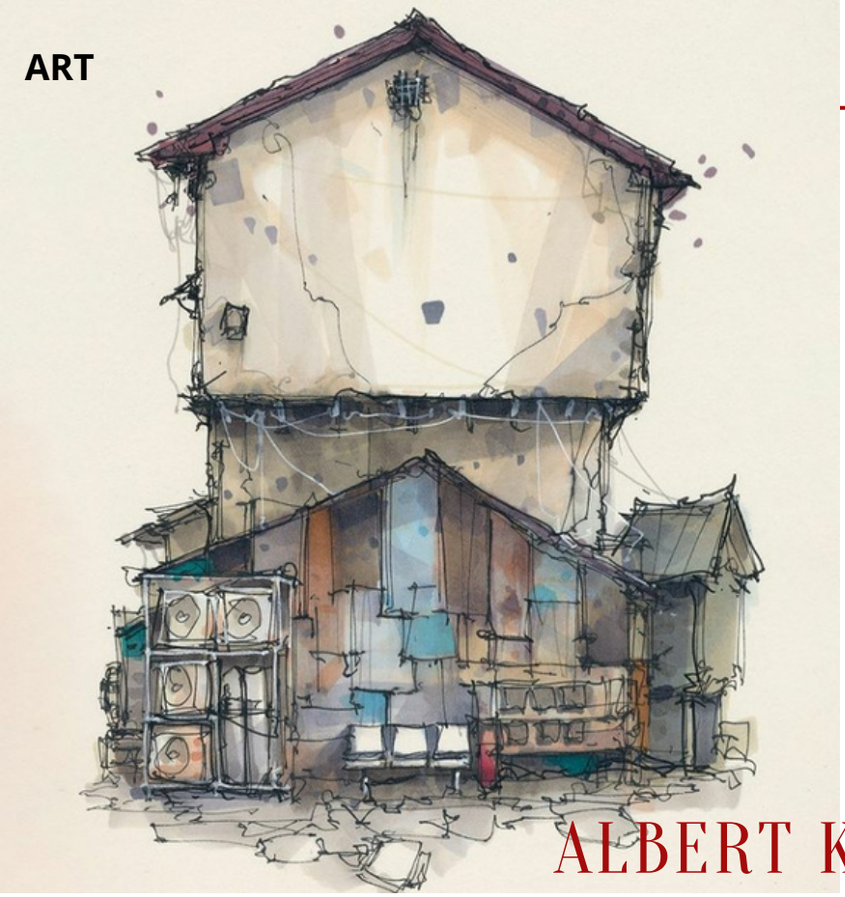


ALBERT KIEFER

- **What tips and advice would you give to aspiring artists?**

First and foremost is that you need to put in the time… I sometimes compare sketching to learning to play an instrument like the guitar. Everyone can buy a guitar, but without very frequent practise you will never get to know the instrument and feel comfortable with it.

That just takes time. Adapt your expectations to that. Accept that not everything you do will be great, or look like the beautiful examples from you heroes. Never forget that most of the incredibly succesful artists put in a massive amount of time and work.

For them, even making only one sketch each day is a joke. They need to make many, many more. So accept and learn from the sketches that you don’t like and make the next one better! Never be discouraged! You really will get better with every new sketch, even the ones you might hate at the moment! >>

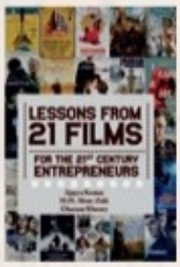
ALBERT KIEFER

- **Which is your favorite book and why?**

I am a book maniac. so asking about just one favorite book is very hard to answer. I have a series of “The Art Of…” books with lots of production sketches on specific movies like Star Wars, many of the PIXAR films and I love browsing through them to see the many design explorations and the different ways in which artists have created their worlds for those movies. So one favorite theme for books would be a better question :-) <>

IVORYBOOKS

പുതിയ പുസ്തകങ്ങൾ



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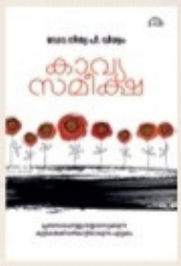

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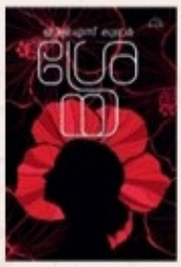

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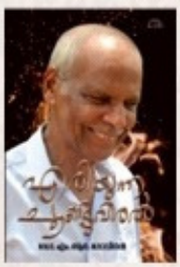
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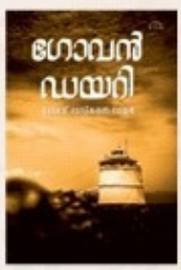

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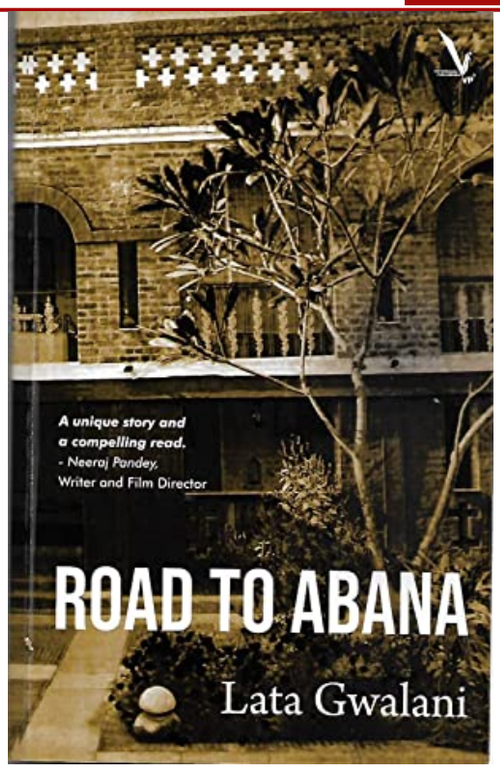
Author:
LATA GWALANI

Lata Gwalani, a multi-careerist with experience as a journalist, columnist, corporate trainer and currently a full-time writer. Lata weaves interesting tales of people around us, that have intrigue, mystery and the unexpected. She believes that stories are what make our lives liveable.

Her first book, Incognito, made it to the Crossword long list for fiction and her latest novel a romantic mystery, Prisoners of Secrets, released in September 2020. Lata loves to play the narrator of human experiences, transporting readers to a place where the lives of strong people with endearing flaws entwine in equally intriguing plots and landscapes.
Now, a full-time writer, and her writings have appeared in The Hindu, The Indian Express, and the ME Magazine. She is a commissioned author with Arre, a digital content portal.

About the book:
(GOODREAD)



The toughest homecoming, ever.

Road to Abana is the story of Paari and her steely determination to return to her home in Sukkur, Pakistan -- a home she was forced to abandon during the Partition of 1947.
Almost two decades later, an opportunity arrives when she is recruited into an arms trafficking business to deliver consignments to Karachi and Kandahar.

From the deplorable refugee camp in Ulhasnagar on the outskirts of Bombay where she lives on the fringe of humanity, to the dark alleys of Karachi and the treacherous terrains of Afghanistan, Paari's dangerous journey is wrought with hardships that constantly test her spirit and tenacity. With the successful delivery of each consignment, Paari moves a step closer to reclaiming her home. A chance encounter with a childhood sweetheart adds some sparkle to her loveless life.

Just when fortune begins to favour her, she stumbles upon a bitter truth and the plot to prevent her from attaining her goal.

Will Paari succumb to the betrayal or will she succeed in avenging her homelessness?

Road to Abana is a journey that is significant to all those who stubbornly believe that home is a heartbeat.

Drunken Melon

Drunken Melon by Jason Mendonsa, Beverage Head, BrewDog Midtown Mumbai

Ingredients:

- 60 ml whisky of your choice
- 6 fresh watermelon chunks
- 3 kaffir lime leaves
- 4 ml sweet and sour mix (1 part water, 1 part sugar, 1 part fresh lemon juice and 1 part fresh lime juice)

Method:

- In a shaker, muddle fresh watermelon and kaffir lime leaves.
- Add the sweet and sour mix and whisky, and give it a shake.
- Pour it in an old fashioned glass over ice.
- Garnish with watermelon chunks.

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Kozhikode Special
APPAM & MOTTON CURRY

BY: RAGAVAN G N

Appam and mutton curry is the famous dish in Kozhikode. It is a healthy breakfast and easy to make.

Appam is prepared by taking 2 cups regular rice and 1 cup parboiled rice in water for 4 to 5 hours. Drain it and put it into the grinder. Add 1.5 cup grated coconut, A handful full of cooked rice, ½ teaspoon dry yeast, 1 teaspoon salt and 2 tables spoon sugar.

Add the required amount of water and grind all the ingredients. Grind it to a smooth flowing batter. Pour the batter into a bowl and keep aside for fermenting for 8 to 11 hours. Heat the pan and Smear some oil on it. Cover the pan and let the appam cook.

This is the specialty of Kozhikodan appam. Appam with mutton curry is the best combination.

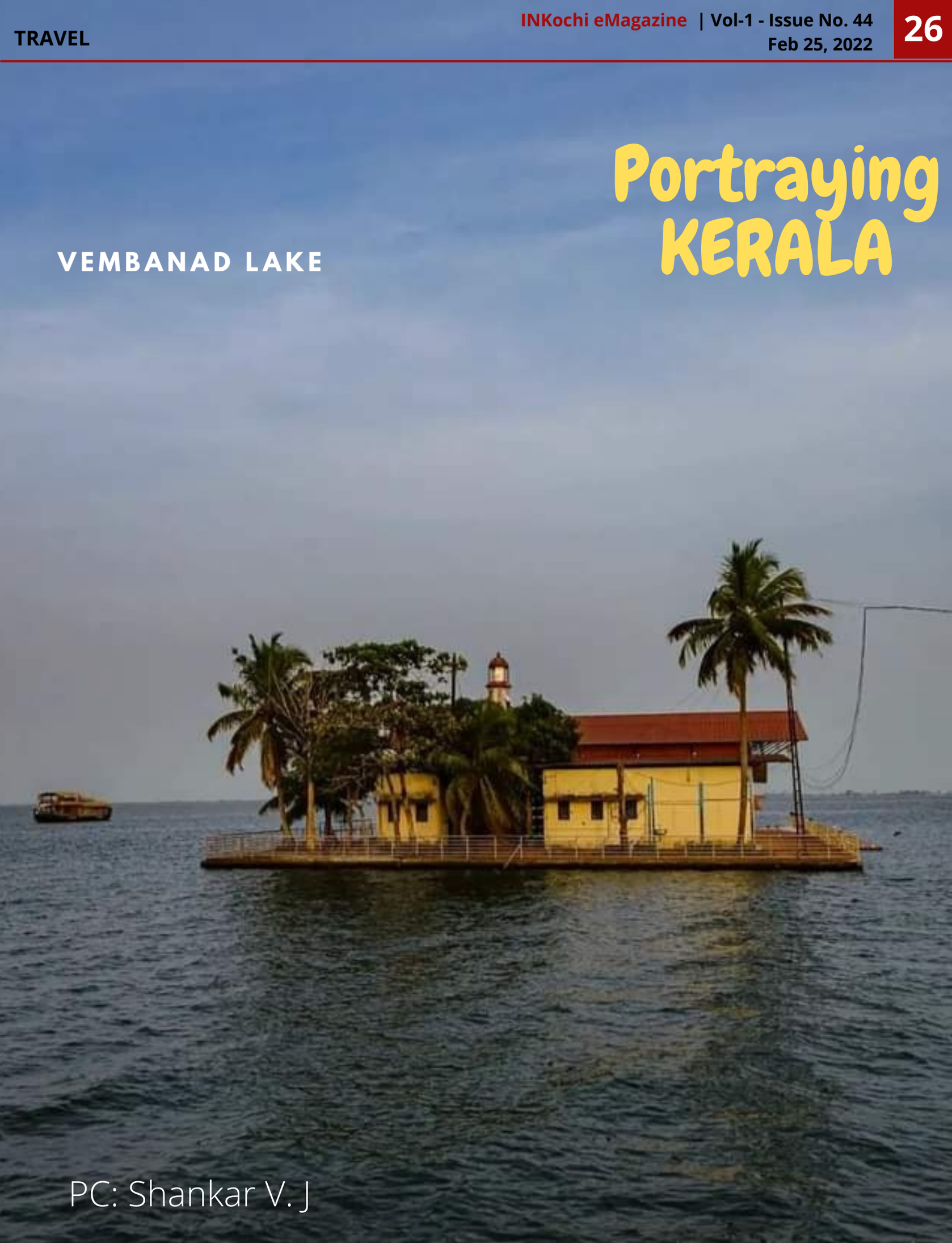
Sattal - Nainital

One Week One Shot

By:
Sudhir Shivaram

Portraying KERALA

VEMBANAD LAKE

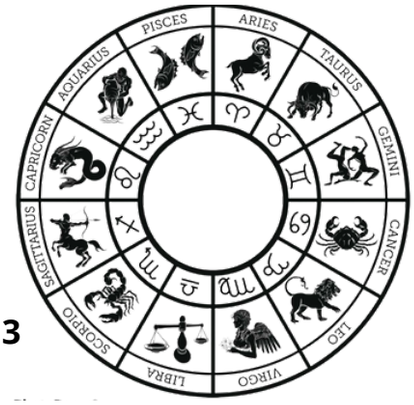


PC: Shankar V. J

WEEKLY Tarot Reading

By: Chaitali Mukherjee

https://youtube.com/c/TarotPriestess1313



Your Next 7 Days

Feb 25-Mar 03, 2022

A difficult situation of life will end this week. You have found the right strategy and the results are favourable. As you allow the universe to intervene and let go of control, luck becomes brighter aiding in your success.

ARIES

LIBRA

A reassuring news from afar. Beneficial transfer or trip, new changes. An offer or contract will solve your financial crisis. Problems will get resolved. Many of you will have professional or personal success and recognition.

To avoid danger of stagnation you will intuitively release yourself from fear of rivalry or obstacles. The sorrow caused in the past will be compensated by happiness. A desired goal will be reached.

TAURUS

SCORPIO

Don't resist the impossible. You could be accepting a separation or break up. However, something new is emerging by the next new moon. You are manifesting sacrifice for others, but the cycle of disadvantage is getting over.

Think positive at this time. Your patience will be rewarded. An unexpected change of environment, or role will change your perspective. A lucky period for business or job. A new idea or initiative will click.

GEMINI

SAGITTARIUS

A friend will offer support and advice that will bring an unexpected solution to your issue. An opportunity or a focused goal is in front of you. A wish will be fulfilled by friendly influence. You will make up with a partner in love.

Emotions are interfering with your work. There could be an unfruitful collaboration. You will see false friends and mistakes at this time. A pleasant change is, on the cards. Don't expect anything from others.

CANCER

CAPRICORN

You are satisfied and feeling stable in financial or property matters. Enthusiasm in current work will attract lucrative proposals. Your trust in a kind person will pay off. Harmony in family, invitations and love proposals mark this period.

A truth will be spoken to clarify and it will shatter an illusion. Possible break up or a forced move, loss of trust and security. Time to explore new opportunities. A trip can take place, giving momentum to social life.

LEO

AQUARIUS

There could be a temporary absence from family for work reasons. A lover or a partner can trigger dissatisfaction and turmoil. You will be presented with a situation where you will try to accomplish the near impossible.

An unsustainable confrontation will drain you. Work stress will exacerbate with relocation and role change. You will be at peace on your own. You will need motivation and commitment to carry on. But you will get success despite high odds.

VIRGO

PISCES

You are in a harmonious period in love and relationships. Your wishes are being granted. Don't doubt the love you feel around you. Your job, family and love will be in a perfect fit. You will enjoy admiration and respect. Success in profession as well.

To know more about your reading, please watch her YouTube channel - Link in the Homepage

Thank you for READING...

CULTURAL eMAGAZINE

INKOCHI

FIRST OF ITS KIND FROM KERALA

YOUR FEEDBACK MATTERS

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5K IN KOCHI

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FIRST OF ITS KIND FROM KERALA

45

BREAD MAKING
AS A FORM OF ART IN SARDINIA ISLAND

- Red Road - By Soma Mookherji
- Toy Story - By Tom Varghese
- Book Review - An Unborn Desire
- Cocktail - East India Gimlet
- Introducing: Astist Amaraa Varma

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Editor's Note

ART AND SCIENCE OF BREAD MAKING

There are few things in life more satisfying than eating warm, freshly baked bread. In today's hectic world, mastering the art of bread making is easier than you think.

Great bread is the delicious result of both art and science. The art of bread making involves a combination of flavors and textures. Thread crusty sourdough bread with the flavor of smoked gouda cheese, and add a dash of minced rosemary and oregano. Or why not incorporate brandy-soaked dried fruits into rye bread? Let your imagination and taste buds run wild.

The science of bread making involves chemistry and precision timing. How much to knead the dough, to what consistency, at what temperature and humidity. How long to let the bread dough rise at what temperature. The perfect time to add any nuts and seeds. The exact baking time and temperature for the perfect crust. For the best of bread making with consistently delicious and stress-free results, team up with a quality bread maker. You handle the art of bread making and leave the science to the oven.

Happy Reading...!!
Varghese T. Thomas

PANICKER'S LEGACY

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RED ROAD

Text & images: Soma Mookherjee

Red Road of Kolkata has a rich history. The entire stretch of Red Road from Maidan end to Chowringhee end is maintained with great care by state PWD has a rich history.

Moreover, at present it rose to fame as Puja Carnivals are held on this road. This Puja Carnival has added a new feather to West Bengal government's endeavour to showcase its heritage Durga Puja and this year it got highest honour from UNESCO- the untainable cultural heritage of West Bengal. >>

INKochi eMagazine | Vol-1 - Issue No. 45
Mar 04, 2022

RED ROAD

Red Road is well lit, with rows of streets on both sides,it looks very prim and glorified with a war memorial near Maidan end on Eastern Command and Police Memorial on Chowringhee end.

Red Road which is synonyms to Parade Road on both Republic Day and on Independence Day also served as a runway for fighter aircrafts in i943 World War II.

In recent years Air Force fighter planes have practiced landings in express ways in various parts of the country. As it turns out the feat wasn't so novel.

It is learnt that during War World II,Air Force fighter aircrafts used Red Road in Kolkata as runways by the Maidan site.

To strengthen India's defence, against the Japanese attack particularly in Kolkata, the then British government had used Red Road for runway for fighter aircrafts.

It is learnt that squadrons were rushed out, and airfields came into being all around the city. The most famous and visible one of these airstrips was a 1100 yard section of the Red Road, between Chowringhee and the Maidan.

But the documents stated :" It was not an easy strip to operate from due to the camber of the road surface and the ornamental balustrades that flanked the road on both sides, and there were occasional mishaps, but the pilots enjoyed using the restaurants lining Chowringhee as their Ready Room.

>>

RED ROAD

The sight of fighters operating from the heart of the city did much to improve the morale of the citizens.

The Japanese threated bombing Kolkata and a few Air attacks were carried out by Japan Air Force .The aircraft were operating from Burma. To prevent damage to the Victoria Memorial Kolkata,it was camouflaged with blackish grey paint.

The Allied Air Force's launched "Over the Hump" operations from bases some already prepared, but most from semi prepared runways. Many of them still exist all over Bengal. The operations was to help the Chinese forces of Chiang Kai Shek against the Japanese.The Red Road stretch was operational from 1943.

The Hump meant Himalayas. This was one one most arduous task conducted by mainly US Air Force.
<>

Writer : Soma Mookherjee is former City Editor and at present Special Representative of The Statesman, Kolkatta. She also writes features in Hindustan Times and The Telegraph.

PANICKER'S LEGACY

ELOOR TOURIST HOME

INTRODUCING... ARTIST

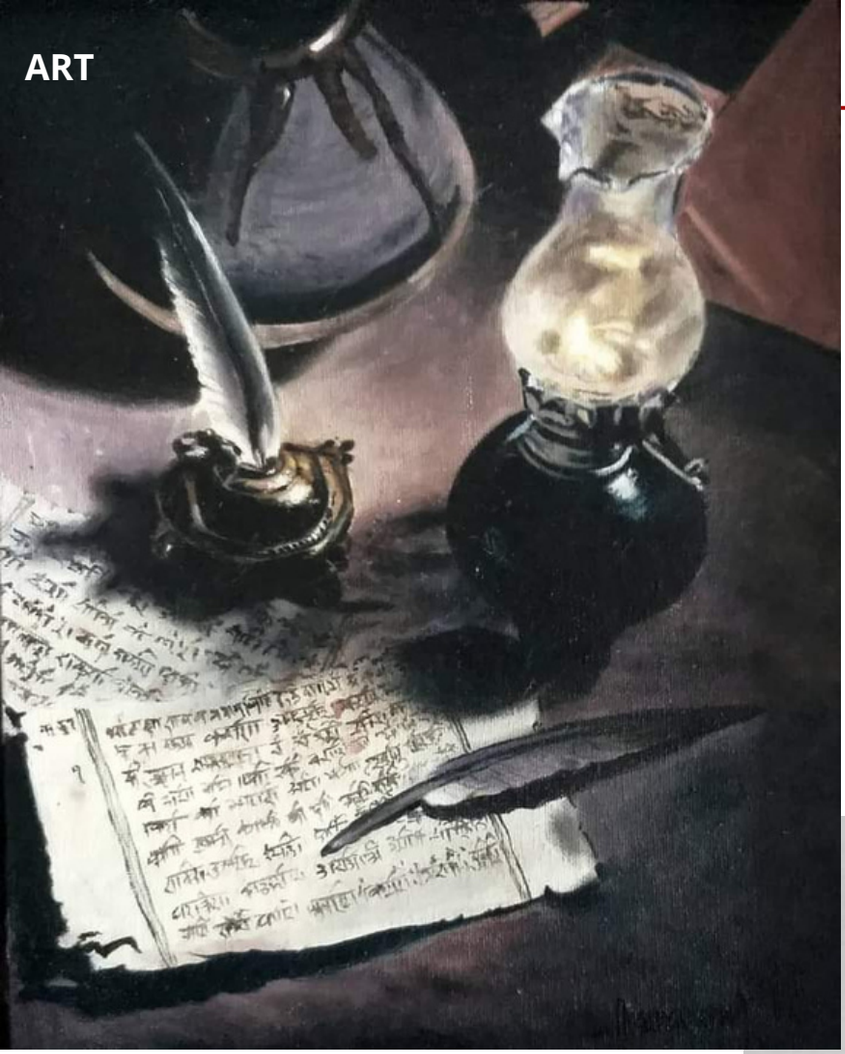
Amaraa Varma

BY EDITORIAL STAFF

OIL PASTEL ON
BLACK PAPER

INTRODUCING... ARTIST

Amaraa Varma



OIL ON CANVAS
BOARD

INK ON PAPER

Amaraa varma started his art carrier in 1999. He had completed 'Diploma in fine Arts'in 2002. He worked as an artist in tamil film industry during the year 2006 to 2012. In 2015 he won the best artist award of the year within the state conducted by Tamilnadu government art and culture department.

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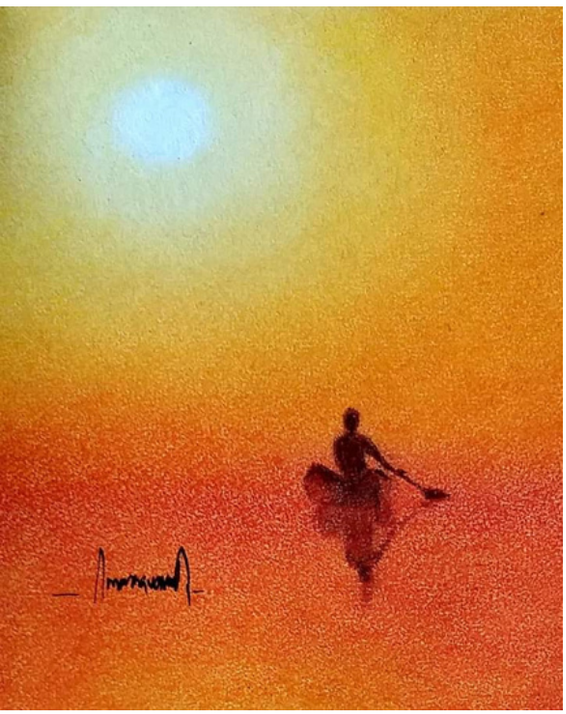
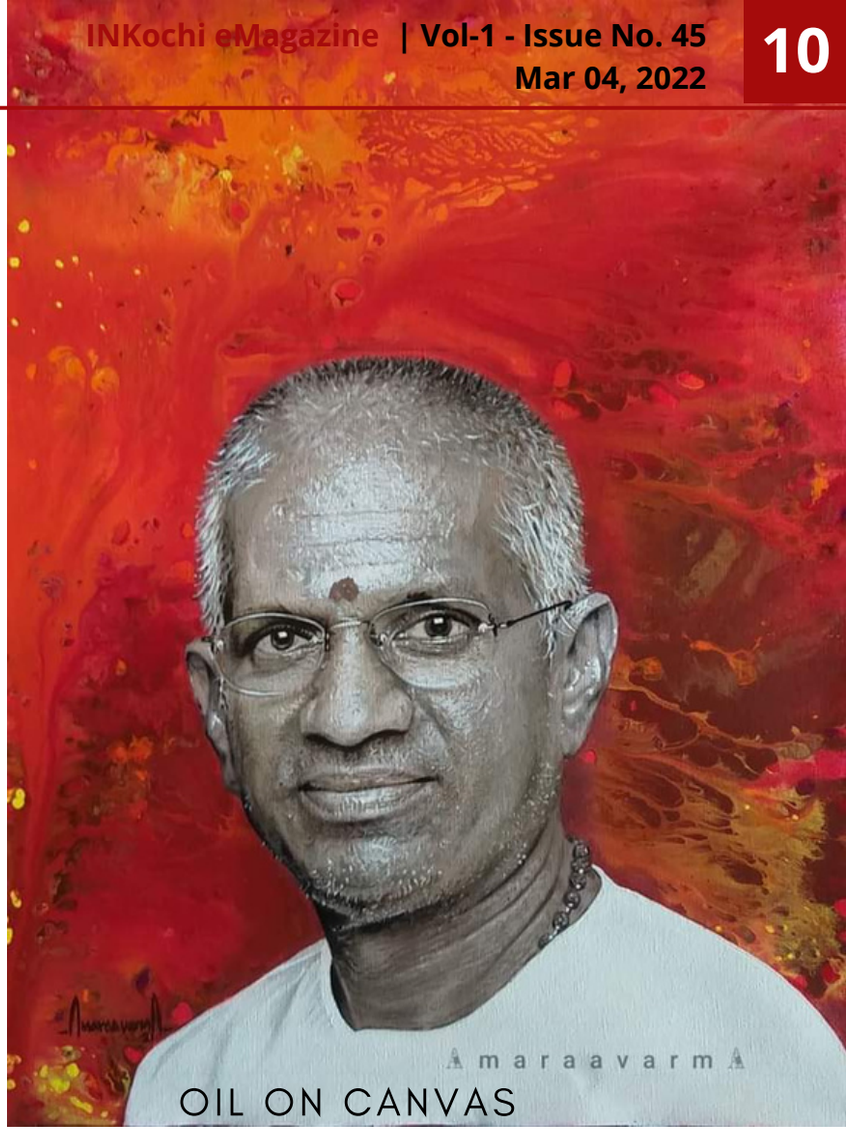
Mar 04, 2022

INTRODUCING... ARTIST

Amaraa Varma



SOFT PASTEL ON KAKHI PAPER



OIL ON CANVAS

WATERCOLOUR ON PAPER

Amaraa used to perfect 21 art mediums which includes (Oil painting, Acrylic painting, Watercolor painting, Pencil, Ink, Soft pastel, Oil pastel, Gouache, Charcoal, Pen, Dip pen and pen, Ball point pen, Transparent photocolor, Colour pencil, Poster color, Chalk, Thanjavur painting, Crayons and Watercolor crayons, Glass painting, Enamel painting, Fluid painting) out of these Oil painting, Watercolor, Soft pastel, Pencil and Ink are his favourite mediums.

PANICKER'S LEGACY

ELOOR TOURIST HOME

Rooms are decorated in pleasant shades of and come fitted with a flat-screen TV offering cable channels. A mini-bar and tea and coffee-making facilities are provided. Private bathrooms are fitted with modern accessories.

INKochi eMagazine | Vol-1 - Issue No. 45
Mar 04, 2022

INTRODUCING... ARTIST

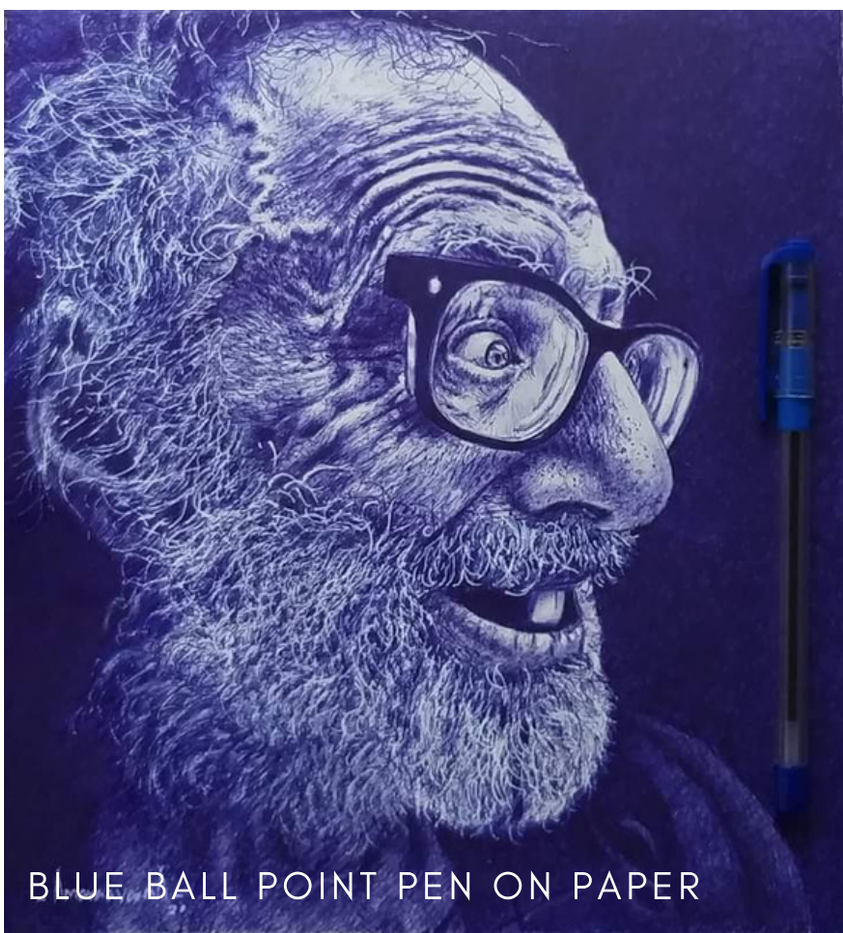
Amaraa Varma

In 2018 he started his own Art academy named as 'AKSHAYAN FINE ARTS'. His students have been participating and coming triumphs in various competitions across the world.Which speaks volume of his academy.

WATERCOLOUR ON PAPER

WATERCOLOUR ON PAPER

WATERCOLOUR ON PAPER



BLUE BALL POINT PEN ON PAPER

PEN ON PAPER

INK ON PAPER
MATERIALS USED:
COLOURED INK, DIP PEN,
COTTON CLOTH

WATERCOLOUR ON PAPER

WATERCOLOUR ON PAPER

INTRODUCING... ARTIST

Amaraa Varma

WATERCOLOUR ON PAPER

Cover

Sardinian bread

By Ruana / Bread World Mag

The simply good food that nourishes the soul.

Sardinian breads are artistic, delicious, fragrant, full of flavor and history. >>

INKochi eMagazine | Vol-1 - Issue No. 45
Mar 04, 2022

Sardinian bread

From the artistic bread, prepared on festive occasions such as weddings and births, to the well-known Carasau Bread, also called “music paper”, prepared by the shepherds wives before their husbands left the house for winter transhumance along with the cattle.

A love made of humble stories, a bread coming from farmhouses with steaming roofs. The simply good food that nourishes the soul. >>

The art of the Sardinian bread-making is, according to the island tradition, the encounter between man and woman, which for centuries has been marked by the rhythms of family life.

Sardinian bread

The skilfully sculpted bread shapes, coccoi pintau, are traditionally made for christenings, weddings and festivals.

Sardinia is a very insular island, traditions and recipes have been handed down through generations. In Sardinia I look forward to nothing more than waking in the morning and taking a stroll down to the local bakery to collect my traditional Sardinian bread for my breakfast and lunch. Freshly baked traditional Sardinian bread is delicious with the minimal amount of fuss, very similar to Italian cuisine. A breakfast of freshly baked Sardinian bread, butter and Italian jam is unbeatable. Because of the way Sardinians have lived over the generation's bread making is a tradition that is still going strong today.

Traditional Sardinian dishes were, and in some remote areas still are – based on practical considerations. In the same way that meat was mainly roasted on the spit because the herdsmen were unable to carry heavy cooking equipment around with them, many types of bread were like-wise made with the needs of men in mind who often spent weeks on end in lonely mountain regions far away from the possibility of fresh supplies.

>>

PANICKER'S LEGACY

ELOOR TOURIST HOME

The Springs features an assortment of Indian and European cuisine while drinks can be enjoyed at The Loungevity bar.

Sardinian bread

The bread had to be light in weight with low moisture content so that it would be less likely to go mouldy and, at the same time, be versatile enough to form the basis for a variety of quick, complete meals. Carta da musica or pane carasau, as it is called in Sardinia, fitted the bill perfectly: The once-baked flat bread could be rolled up and carried in a shepherd's bag and the twice-baked version was practically immune to mould.

Panefratau is the filled version of the carta da musica, whereby the crisp rounds of bread are turned into a nourishing meal with diced tomatoes, eggs, pecorino or other cheese, and herbs. Bread was also an important part of the menu of farmers and townsfolk except that they preferred heavier and doughier bread: moddizzosu- or mazzosu loaves could weigh up to 22 pounds (10 kilograms).

Whether it is bread for wandering herdsmen or for townspeople, nothing much has changed with regard to the Sardinians' preference for country-style breads made from bread flour, wheat, or barley flour. One look inside local bakeries will dispel any idea that southern Europeans only eat white bread, as is commonly supposed. >>

Carrying the bread on their heads, Sardinian women, accompanied by their husbands and children proceed solemnly through their village.

Sardinian bread

Another very popular bread is ciabatta, which is now also fairly common north of the Alps. Although ciabatta is not really a typical Sardinian bread, there is hardly a bakery – either in Sardinia or the rest of Italy – which does not sell this aromatic wheat bread with its lightly floured, somewhat leathery crust.

Ciabatta is made from Grade 0 flour; in other words, not as fine or white as the bread made from Grade 00 flour, but it does have more bite and flavor. This soft and fairly moist bread has large holes in it which are formed during the six hours in which the dough is left to rise. They give the bread its characteristic appearance. >>

Sardinia bread

This distinctive Sicilian bread is actually called pane carasau. Its old Sardinian name is becoming increasingly uncommon as visitors from the mainland call it carta da musica. These thin almost transparent rounds of bread resemble sheets of parchment like music manuscript paper and the distinctive sound of these crisp sheets when they are broken also provides the musica.

Making pane carasau the traditional way is fairly expensive. First of all a dough is made from durum wheat semolina, wheat flour, yeast, water, and a little salt. This is left to rise for half a day. Then it is kneaded again and left to rise a second time. The dough is then divided into balls and rolled out into wafer-thin rounds. After being left to stand for several more hours, the bread finally goes into the oven.

As soon as the rounds of bread balloon up, they are removed from the oven and cut horizontally through the middle. The halved bread circles are then baked a second time until they are a delicious golden brown colour. Because the preparation is so time-consuming, most Sardinians leave it to the baker to make this musical bread.

He sells it in stacks of ten or twenty, wrapping his delicate product in paper to protect it. Carta da musica is a tasty snack just as it is, but it can also be brushed with oil and briefly reheated to make it even crispier. It can also be soaked in water to restore its original elasticity and then made into a type of lasagne by layering it with different fillings in an ovenproof dish. >>

Sardinian bread

Coccoi pintatus or pintau is a beautiful bread made by mixing bread flour, lukewarm water, and yeast together. It is often decorated with a cross to ensure that it turns out well! It is then shaped by nimble fingers, using scissors, knives, and pastry cutters, into a vast number of figures ranging from plants to animals. You can see fish, birds, little pigs, turtles, roses, and many other things if you keep a look out. These small works of art are usually mainly made for festival days.

The most popular dish of all must be pane fratau. For this, the bread rounds are spread with tomato paste, layered with poached or fried eggs and then sprinkled liberally with grated cheese. Pane carasau has even made a name for itself in the expensive restaurants of the famous tourist resorts. The bread is broken into pieces, brushed lightly with oil and sprinkled with coarse sea salt – this is as addictive as crackers or crisps. Once you start nibbling, as with pane carasau you can't stop, it's irresistible.

Civraxiu is a specialty bread from Cagliari is baked with bread flour. In order to get a smooth, homogenous dough, it must be well kneaded. As soon as it has risen, it is shaped into loaves, each weighing about two pounds (1 kilogram) and baked in a wood oven. Since the method of making it varies from place to place, civraxiu comes in strong and soft, thin, and thick versions. <>

PC: Viconart

PANICKER'S LEGACY

ELOOR TOURIST HOME

Excellent and much more than your expectations

The hospitality of the entire crew, especially in the Reception.

Tom Varghese

TOY STORY

All my toys were always vehicles,
They all played with balls and bats;
I kept making highways on sand,
Roads and bridges through the garden
Driving my cars through the bush
Making my own hill stations
Always near a bus station.

Gifting toddler remote car-
From there added one by one.
If it was only Mercedes,
Nothing below never I rode.
Then I owned the whole of road
I was then the king of roads
What I owned was car to plane
Then I owned from truck to train.

They all made their bed to sleep
I kept making bed-highways
They all slept by hugging pillow
I slept parking trucks below
When the others brushed their teeth
Rolling buses was my tea
Speeding my car through the bed-way
Trucking loads to the railway station
Which was always near a bus station!
From my plane I look all down
Watching over my own town
Bushes were my forests always
Bricks were always buildings to me
Heap of sand was hill stations
On the ground I made my town
Wherein I made my own rules
From the boxes I made trains
I was always entertained
Hitting cars was on purpose
I kept saying, it's my own town

Even when I step out home
Thinking that I am going Rome
I keep my ride in the palm
Driving through the walls and sand
Taking my dreams to Amsterdam

Flying back in my own airlines
Sailing oceans in my own cruise line
Round the globe in such an ease
Not knowing what a passport is
Crossing borders with such a craze
Till I sleep I keep my race
More than being a conglomerate
Always made my days complete

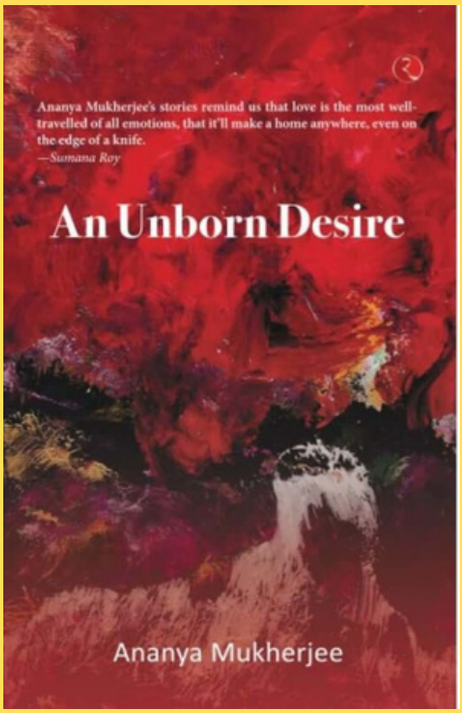
Once I had a sea of toys
Cars and trucks were all around
Bus and trains were rolling around
Plane and ships were floating around
You all made my days very short
Gave me heart to love the engines
Now I have the real engines
But toys is all I imagine
Now I stand with nothing left
Missing days of king of roads

About the book:
(GOODREAD)

These stories take you on a multicultural rollercoaster that has diverse characters and subjects, but with the quintessential twist in the tale. Find out what happens to a happy young man when he challenges a past-life regression therapist whose discovery of his origin changes his life forever. Uncover the secret inspiration of an old artist of abstract paintings in Paris and then join a woman from Cape Town, who makes a journey to Istanbul and Prague in the hope of self-discovery.

Revel in the story of a lady who alters the face of Egyptian history forever by finding her way through a maze of conspiracies, and a girl who, centuries later in India, inspires an entire society to act in the most unpredictable way. Discover the moving shadows of urban Singapore and unveil a predetermined truth as a taxi driver in Saigon meanders through a labyrinth of coincidences. Acclaimed writer Ananya Mukherjee creates a fascinating and poignant vignette of human emotions in An Unborn Desire.

The book erupts like a bubble of freshness through the complexities of the current times. Written in a voice that is honest and compelling, the book is bound to resonate with those who still believe in the power of words. The stories will make you happy and sad at the same time.


Ananya Mukherjee's stories remind us that love is the most well-travelled of all emotions, that it'll make a home anywhere, even on the edge of a knife.
—Sumana Roy
An Unborn Desire
Ananya Mukherjee

Author:
Ananya Mukherjee

East India gimlet

Source: Olive Magazine

Ingredients:

- Dill a small pinch and a sprig to serve
- Lime wedge 1
- London dry gin 50ml
- Rose’s lime cordial 50ml
- Celery bitters 2 dashes

Method:

- **STEP 1**
- Before you make the cocktail, put some ice in a coupe glass and add a dash of soda to help it cool quickly.
- **STEP 2**
- Put a pinch of dill, a squeezed lime wedge, the gin and the lime cordial into a shaker.
- **STEP 3**
- Add ice to the shaker, cap it and shake hard. You want to chill the drink as quickly as possible and water it down to the absolute minimum.
- **STEP 4**
- Empty the ice and any liquid from your glass and fine-strain the drink into it. Garnish the drink with a small, fresh sprig of dill.

In the Permit Room at Dishoom King’s Cross, drinks-walla Carl Brown has created a range of bottle- and barrel-aged cocktails. We recommend the Sir Jeejeebhoy, a bottle-aged old fashioned with Ceylon arrack lengthened with coconut water and orange bitters. If you can’t make it to Dishoom, try this recipe for an Indian twist on a classic gimlet.

PANICKER'S LEGACY

ELOOR TOURIST HOME

- Free parking
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- Fitness center
- Business center
- Restaurant
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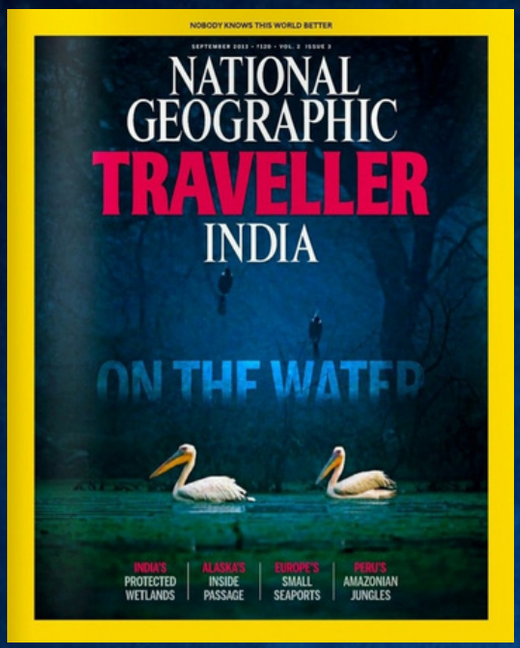
- Smoke-free rooms



One Week One Shot

By:
Sudhir Shivaram

Portraying KERALA

PC: Jafar. S

KALINDHI RIVER
WAYANAD

Thank you for
READING...

CULTURAL eMAGAZINE
INKOCHI
FIRST OF ITS KIND FROM KERALA

YOUR
FEEDBACK
MATTERS

ACROSS CONTINENTS

OUR WEEKLY REACH

25K IN INDIA
5K IN KOCHI

READERS IN
41 COUNTRIES

INKochi Magazine is there in your social media account!

PANICKER'S LEGACY

ELOOR TOURIST HOME

Latest Art, Culture, Food, Tourism News, Views & Announcements

CULTURAL ONLINE MAGAZINE

VOL-1 ISSUE - 46
MAR 11, 2022

INK OCHi

46

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FIRST OF ITS KIND FROM KERALA

- Craft-Y: By Laila Tyabji
- SIN: By Wajida Tabassum
- The Proposal: By Tenzin Tsundue
- Chitradurga Fort

INSPIRED BY NATURE

Paper Landscapes

BY AYUMI SHIBATA

CULTURAL eMAGAZINE
INK OCHi
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Editor's Note

PAPER ART & CRAFT

Our brains may be tapped into the digital world of selfies, Tinder and dog videos, but when it comes to art, the love we have for paper, in its many forms, still remains. There is a certain charm and sense of peace that comes from putting brush to paper, folding it into different shapes or even cutting it up to create something new altogether. From origami and kirigami to paper cut, collage and sculptures, artists are constantly transforming this modest resource into beautiful works of art.

The precision required is pretty immense considering one slip of the hand could ruin the entire creation and make you start over.

We all created our own works of flying art when we were younger through soaring paper planes across classrooms. Today we look at our cover story in this issue some amazing paper landscapes that are cutting, folding, bending, glueing, rolling and transforming paper in innovative ways, using it imaginatively in ways we never thought possible.

Happy Reading...!!
Varghese T. Thomas

Craft -Y

Amazing
TO KNOW

By Laila Tyabji

Sometimes in the midst of wars, doom, destruction, and gloom, something unexpected makes one's heart leap with joy.

All of us craft-y types knew Harkishen potter. In the 80s he and Giriraj were the two stars from the Uttamnagar potters colony who transformed the humble terracotta mutka, kulhar and surahi into extraordinarily beautiful art forms - starkly elegant planters, lamps, vases that began to grace Delhi's most fashionable interiors.

Many potters followed suit but Harkishen and Giriraj were the maestros. Both became National Awardees and Shilp Gurus. Giriraj went in for monumental scale, Harkishen increasingly specialised in delicate glazed miniatures. He sadly passed away last year. >>

Craft -Y

Amazing
TO KNOW

So what made me so happy?
The sight of two of Harkishen's young daughters, Sapna and Rekha, confidently manning their own stall at our BASANT Bazaar!

Carrying on their fathers tradition with their own unique and individual twist. One makes tiny miniature figurines of animals and birds, another table ware, a third (at home today) big vases and urns. They've already picked up some awards.
It was utterly delightful to see them. <>

Writer - Laila Tyabji
Chairperson at DASTKAR,
Faculty - Fine Arts College, Baroda and Toshi Yoshida Academy of Arts, Tokyo.

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Ganga Ram ji

Amazing
TO KNOW

Source: The Better India

A million wrinkles crease his face; his eyes are clouded with age. Meet 94-year-old wood carver Ganga Ram, Nainital's last surviving master craftsman of the vanishing Likhai tradition of wood carving.

In the olden days, the doors and windows of Uttarakhand's old village homes were made in the traditional style i.e with Likhai wood carvings on them.

Walnut wood was preferred for carving as it was dense and had a fine grain that was good for making minute designs. On drying, it took on a dark and beautiful colour. As for the tools used for carving – chenni, pateshi, aari, and basula, most of them were locally handcrafted.

But sadly, houses in the region no longer have these exquisitely carved doors – 'plain' doors and windows is what everyone wants now. >>

Ganga Ram ji

Amazing
TO KNOW

“This work has stopped now and the young ones don't want to learn the craft", says Ganga Ram ji, and adds, “I am too worn out to continue.”

The silver lining in the cloud is that Aarohi, an NGO working in the hills, is working on documenting Ganga Ram ji's craft.

Homestays in the region are also being retrofitted with these wood carvings through Shilp Studio, a collaborative project between Himal Prakriti and IIT Rourkee. <>

Kerala's 'Walking Library': KP Radhamani walks 4 km everyday to distributes over 500 books a month to tribal kids in Wayanad.

Source: The Better India

Thanks to KP Radhamani, the 65-year-old ‘walking librarian’ of Mananthavady taluk of Kerala's Wayanad, scores of women preparing for competitive tests in the region have been able to get books at Rs 5 per month.

Radhamani has been distributing books to women, kids and the elderly ever since 2012. Braving the hilly terrain, she walks around four kilometres daily carrying a basket of books.

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MOONSTONE TATTOOS

A BLEND OF

art

creativity

fashion

lifestyle

An initiative by :
Artist - John V Pallathatta

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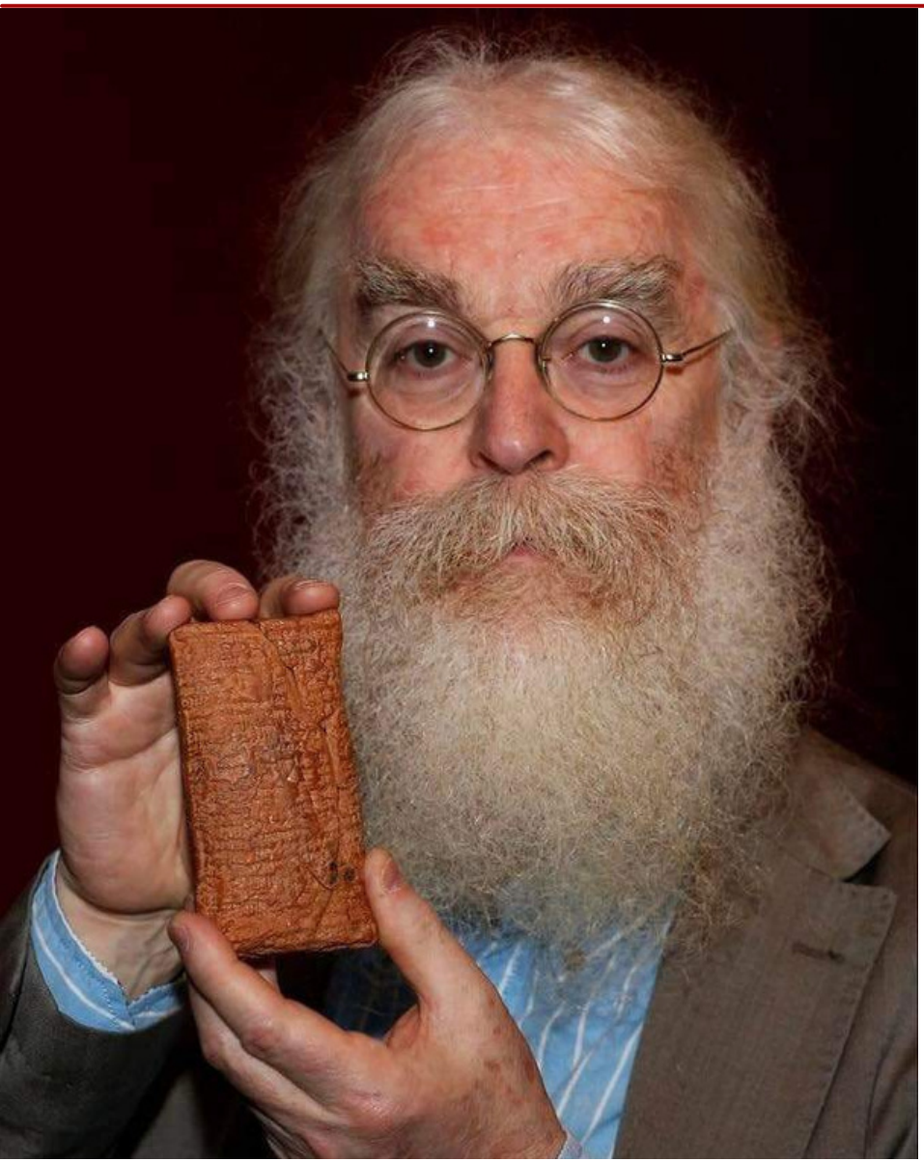
Drop in : Mulanthuruthy
Ernakulam, Near Kochi, Kerala



Amazing TO KNOW

Source: Archaeology & History Mag

Dr Irving Finkel holding a 3770-year-old tablet, that tells the story of the god Enki speaking to the Sumerian king Atram-Hasis (the Noah figure in earlier versions of the flood story) and giving him instructions on how to build an ark which is described as a round 220 ft diameter coracle

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ONLY AT Thoppumpady Kochi

Chitradurga Fort

Amazing TO KNOW

Source: Archaeology & History Mag

CHITRADURGA Fort History

Built -the 18th century
Built by - Nayakas of Chitradurga
Materials - Granite stones
Battles/wars - Nayakas against Hyder Ali in 1760s, 1770s and 1799

Chitradurga Fort or as the British called it Chitaldoorg, is a fortification that straddles several hills and a peak overlooking a flat valley in the Chitradurga District, Karnataka, India. >>

Chitradurga Fort

The fort was built in stages between the 11th and 13th centuries by the dynastic rulers of the region including the Chalukyas and Hoysalas, later the Nayakas of Chitradurga of the Vijayanagar Empire. The Nayakas of Chitradurga, or Palegar Nayakas, were most responsible for the expansion of the fort between the 15th and 18th centuries.

The fort was taken over for a short while by Hyder Ali at Chitradurga in 1779. The fort was captured by the British forces twenty years later when they defeated his son Tipu Sultan. The fort is built in a series of seven concentric fortification walls with various passages, a citadel, masjid, warehouses for grains and oil, water reservoirs, and ancient temples.

There are 18 temples in the upper fort and one huge temple in the lower fort. Among these temples, the oldest and most interesting is the Hidimbeshwara temple.

The masjid was an addition during Hyder Ali's rule. The fort's many interconnecting tanks were used to harvest rainwater, and the fort was said to never suffer from a water shortage.

HISTORY: as per available records the hills surrounding the fort have links with the epic Mahabharata. It is said that a man-eating giant named Hidimbasura lived on the Chitradurga hill and had terrorized everyone around. When the Pandavas came with their mother Kunti in the course of their exile, Bhima had a duel with Hidimba. Hidimba was slain by Bhima and peace returned to the area. Legend further states that the boulders were part of the arsenal used during that duel.

Temples in the for Eighteen temples were built in the upper fort. Some of the well-known temples were the Hidimbeswara (an ancient history is linked to it), Sampige Siddeshwara, Ekanathamma, Phalguneshwara, Gopala Krishna, Hanuman Ji, Subbaraya, and Nandi. <>

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Romantic Song...
ALVARAMBATHE ANURAGAKALARI
Producer: Bethania Resorts -Athirapilly | Lyrics: Besto Devassykutty - Mookkannur
Music: Noby Paul | Vocals: Noby Paul & Sruthy Sivadas | BGM, Mix & Mastering: Edwin Johnson
On Screen: Amal Nath K (Alumni of Kalakshetra) & Sreelakshmi K G | Flute: Nikhil Ram
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Paper Landscapes

BY AYUMI SHIBATA

AYUMI SHIBATA was born in YOKOHAMA, JAPAN.

Inspired by nature

Kami is the Japanese word meaning ‘god’, ‘divinity’, or ‘spirit’; but it also means ‘paper’.

Kami reside within nature. They dwell in the sky, in the ground, in the wind as well as in various objects such as old trees, big rocks, and man-made creations.

Kami move freely beyond time, universe and places, appearing during events, as well as in our houses and our bodies.

These spirits also dwell in paper. In the religion of Shinto, white paper is considered as a sacred material.

“Ya-o-yorozu no kami”is the term we use in the Japanese language to speak of the infinite gods and spirits who live together all around in the world and the universe.

Working within this cultural framework, she uses the traditional method of Japanese paper cutting to bring attention to the delicate relationship we as humans have with the environment.

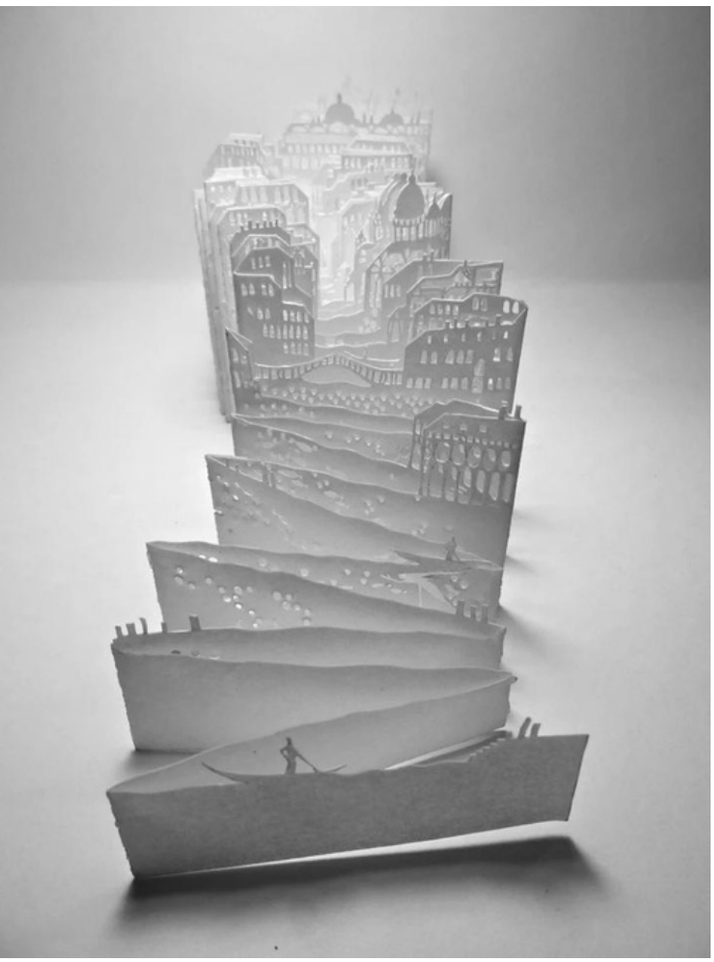
Within work, she wants to create a discussion about how we relate and care about the world we were given. >>

Paper Landscapes

BY AYUMI SHIBATA

Japanese Artist Ayumi Shibata's Surreal Landscapes

Text by Niyaz Huseynzade / Freeyork



In a world of increasing digital distractions, Japanese artist Ayumi Shibata's paper landscapes are a breath of fresh air. Shibata creates stunning worlds using layers of paper and light and shadow. >>

INKochi eMagazine | Vol-1 - Issue No. 46
Mar 11, 2022

Paper Landscapes

Her designs have intricate details and a dynamic flow that is breathtaking. These beautiful sites aren't based on a specific location; instead, they're about what the artist "wishes and believes the planet's future might look like." Take a few minutes to explore her work- you won't regret it!

Shibata's ethereal vistas depict a planet in which humans and natural forms coexist, and she likens her works to have a "Yin and Yang" aspect. Paper is represented by Yin, the substance, while the ways the pieces cast shadows are associated with Yang, the unseen realm. "The light is an image of spirit and life. The sun rises each morning and breathes new life into the world. My works are a place to look at both the physical world and the visible one," she adds. >>

Paper Landscapes

The creative elements have more profound resonance for the artist: Kami means god or spirit in Japanese, but it also refers to paper, a sacred material in Shintoism. “Invisible ‘Kami’ spirits exist in everything from objects to events to our houses and bodies,” she explains. “I offer my gratitude to the Kami spirits for having been born in this life using my method. Every sheet of paper I cut is a prayer in itself.”

When Shibata lived in New York, she began making these sculptures. She would go to a church to meditate and get away from the city’s noise, and it was when she witnessed light illuminating stained glass she was reminded of her passion for paperwork. The artist tells us:

The city was busy. Everything moved swiftly, people and time, and I needed a peaceful place to return to myself. One day after meditation, I awoke to see brilliant light flooding the floor through the broken windows. >>

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Paper Landscapes

It was breathtakingly gorgeous in its beauty. It evoked a memory from when I was a kid when I cut black paper and covered it with colored cellophane to make a “paper” stained glass artwork. When I got home, I gathered the items on my way there and attempted it that night. From then on, I continued cutting paper.

I imagine a world of fairytales come to life, of nature spirits, and enchanted forests. Cities illuminated by Moroccan stars and the glow of Parisian street lamps. Worlds so small they can fit inside a bell jar or notebook and others so large you can get lost inside.

And what if we were to tell you these worlds were cut out of paper? Magic born from the blank pages of a book and woven from the purest of imaginations. Japanese artist Ayumi Shibata is the weaver of such worlds. She cuts from paper the most intricate miniature creations to immersive, life-sized installations. >>

Paper Landscapes

With her distinctly Japanese aesthetic and inspirations from “kami” spirits that reside in all living things, she breathes magical life into everything her knife touches. Writers and authors across time would agree that there is nothing more intimidating than a blank page, but for Ayumi, white paper is a portal into a world of dreams as endless as the imagination.

Origin Story…

“Because my mother is a quilt and patchwork maker, I started to play with needles, string and left over fabrics in her atelier shop and at home when I was a child. That is the foundation of my art. When I was a teenager, I got into music. I sang and wrote songs. Music was the way that I expressed myself at that time. When I moved to New York, I started to make art pieces by paper and taking a stained glass workshop.

I enrolled in the Printmaking and Sculpture, Mixed media department for four years in the National Academy School in New York under Maurizio Pellegrin and Kathy Caraccio. During that time in NY, I had several group shows and two solo shows in soho,NY and Omote-sando, Tokyo. In 2015, I moved to Paris.” >>

On “Kami” Spirits…

“Kami” is the Japanese word that means god, divinity, or spirit, and it also means “paper.” In Japanese worship and in my religion of Shinto, invisible “Kami” spirits dwell in various objects and events, places, as well as in our houses and in our bodies. Ya-o-yorozu no kami, (which literally means eight millions of spirits, uncountably many spirits) who live together all around in Japan.”Kami”are connected to nature.

They move freely beyond time and the universe. Also “Kami” dwell in paper. In the religion of Shinto, paper is considered a sacred material. I cut paper to express my thankfulness to the “Kami” spirits for having been born in this life. Each cut, each page is a prayer. My process helps me to be quiet and clear my mind in meditation or prayer. I purify my soul through the act of cutting paper. By interacting with the “Kami” spirit material, I can connect to this spirit world with our own.” >>

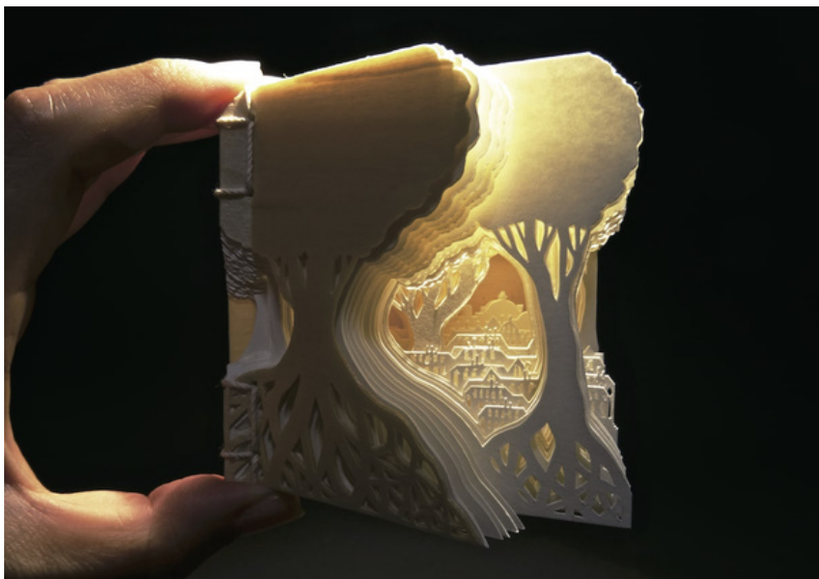
Relativity...

“Everything in life is relative. When ants walk next to sky scrapers, they never realize what they are walking next to. When compared to a daisy, a sunflower appears to be giant, but when it lies amongst the old oak trees, it appears small and inconsequential. In the same way, scale and proportion are important to the viewers relationship and viewing experience. Large works of art invite the viewer to be swallowed by the visual world they are engaging with. Small art works keep the viewer in the position of an outside observer. We observe small works as if looking through a key hole into another world; constantly aware of our outsider status.”

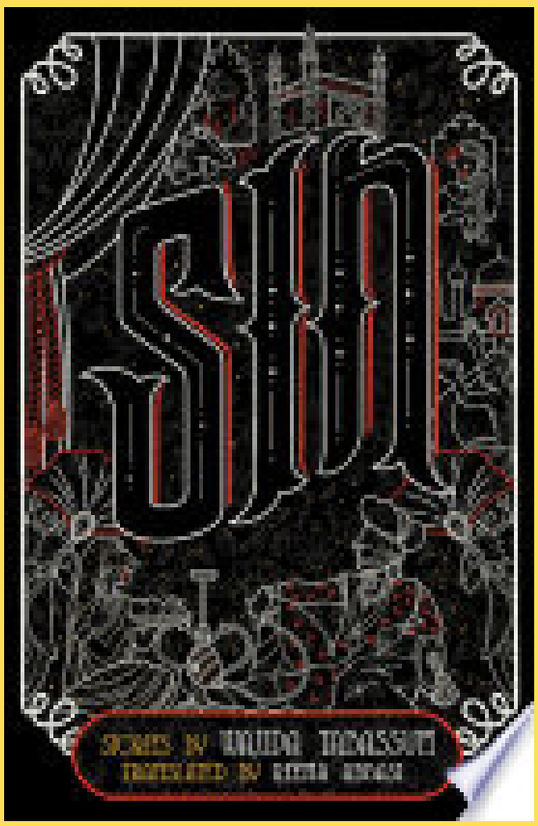
Paper Landscapes

On Paper Secrets…

“Paper has personality, like humans. I communicate with it. It is important for me to understand the personality of each piece of paper. For example, the way the light effects it, the effects of the darkness, the thickness, the strength, how the humidity interacts with it, and what is it made of. I choose the paper for each project by considering its personality.” <>



Author: Wajida Tabassum



Prominent fiction writer and poet representing acute feminist views with remarkable insights into the Eastern male and female psyche especially in relation to their sexual, psychological and social issues. Some of her stories were made into films.

About the book: (GoogleBooks)

A nymphomaniac nawab and his fiercely clever footman.

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A divorce fuelled by envy, illicit love and suppression.
A noble set to transform the history of royal marriages.

Set in Hyderabad's old-world aristocratic society of the 1950s, this stellar collection of stories resurrects and explores the work of Wajida Tabassum, one of the most prominent names in Urdu literature, an iconoclast and nonconformist often referred to as the 'female Manto'. In her lifetime, Tabassum's fearless portrayal of the realities of the society she lived in met with severe criticism from the so-called custodians of culture of the time, and she was reviled to the point that mobs set out to torch her publishers' offices.

Sin showcases Tabassum's boldest short stories, alongside the story of her own life, translated for the first time into English, in which she captures, in riveting prose, the spectrum of depravity among Hyderabad's elite, middle-class compulsions in the mid-twentieth century, and blurred lines of decency and decorum.

Featuring lascivious nawabs, lustful begums, cunning servants, and unfulfilled marriages marked by peculiar rituals and customs, this volume will surprise, intrigue and entertain readers in equal measure.

IVORYBOOKS

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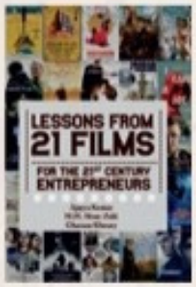

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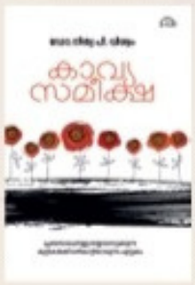

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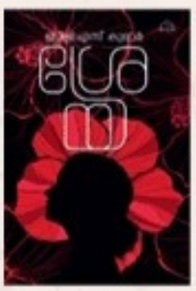

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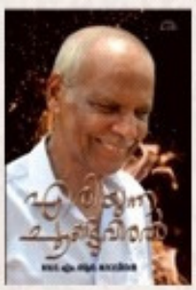

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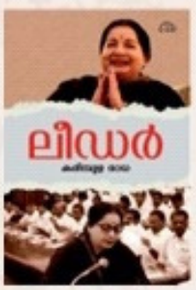

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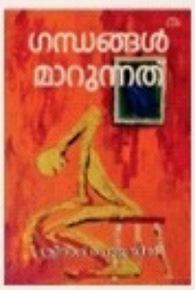

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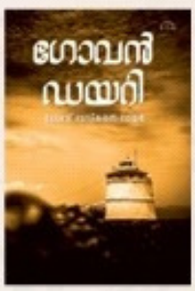

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Tenzin Tsundue

Tsundue (born 1975) is a poet, writer and Tibetan refugee and activist. He won the first-ever Outlook-Picador Award for Non-Fiction in 2001 for his work "My Kind of Exile". He has published four books which have been translated into several languages: Crossing the Border (1999), Kora (2002), Semshook (2007), and Tsen-göl (2012). Tsundue's writings have also appeared in various publications around the world including the International PEN, Outlook, and The Times of India.

space-bar

A PROPOSAL

pull your ceiling half-way down
and you can create a mezzanine for me

your walls open into cupboards
is there an empty shelf for me?

let me grow in your garden
with your roses and prickly pears

i'll sleep under your bed
and watch TV in the mirror

do you have an ear on your balcony?
i am singing from your window

open your door
let me in

i am resting at your doorstep
call me when you are awake

*The poem is taken from the book Kora with the author's consent.

Blood and Sand whisky cocktail

Courtesy: GQ

Ingredients:

- 50ml whisky
- 50ml Orange Juice
- 45ml Sweet Vermouth

Method:

- Add Whisky, Orange Juice and sweet vermouth to a shaker.
- Add in a spoon of juice from the Maraschino cherry jar.
- Strain and garnish with a Maraschino cherry.

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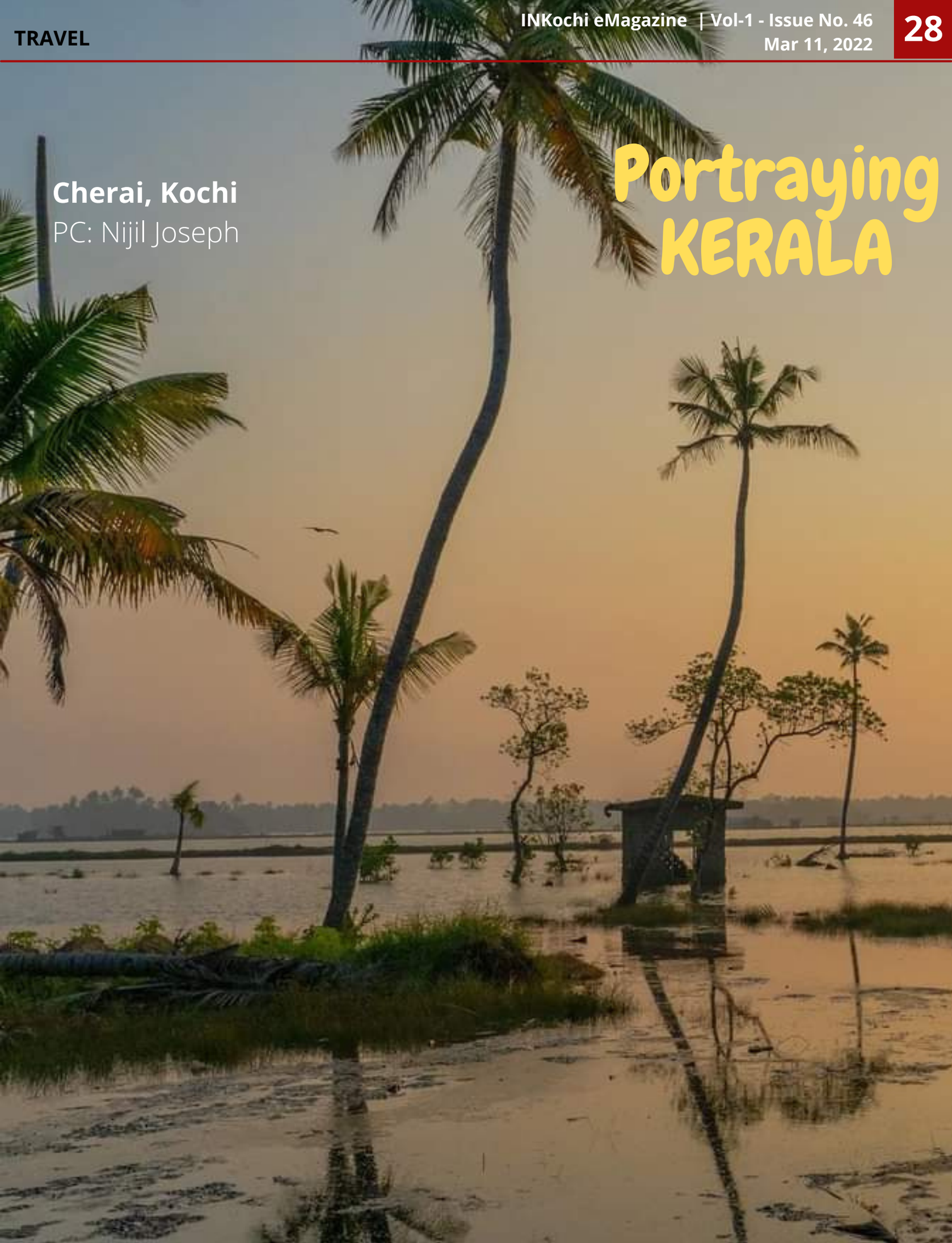
ECOLOGICAL SOLUTIONS

Kaziranga

One Week One Shot

By:
Sudhir Shivaram

Portraying KERALA



Cherai, Kochi
PC: Nijil Joseph

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FIRST OF ITS KIND FROM KERALA

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MATTERS

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47

FIRST OF ITS KIND FROM KERALA

- Amazing to know
- Kala Bhavana Degree Show
- Book review
- Whisky Cocktail

Kochi-Muziris Biennale 2022

MUNROE ISLAND

A GEM IN THE BACKWATERS

CULTURAL eMAGAZINE
INK OCHi
FIRST OF ITS KIND FROM KERALA

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Editor's Note

KERALA BACKWATERS

Kerala Backwaters which is synonymous with Kerala is a scenic network of lakes, rivers, lagoons, and canals that is parallel to the Arabian Sea coast and runs inland in the coast of Kerala, from Cochin to Kollam (Quilon) and Best Time to visit Kerala Backwaters will be based on what kind of cruise you want to enjoy on your holiday.

The long coastline of around 590 kilometers on one side and western ghats on the other side in Kerala ensures that the climate of Kerala is neither too hot nor too cold, one of the reasons because of which it is slowly emerging as an all-season destination, although the period between October and April are considered best, as this time offers moderate temperatures around Kerala, making it ideal to visit the marvelous state.

The best time to visit Kerala Backwaters is Winter Season from September to March. However, Kerala backwaters are ideal for a visit at any time of the year. Winter Season in Kerala is considered the best time for visiting Kerala to enjoy the experience of the tranquil, palm-fringed backwaters of Kerala.

Happy Reading...!!
Varghese T. Thomas

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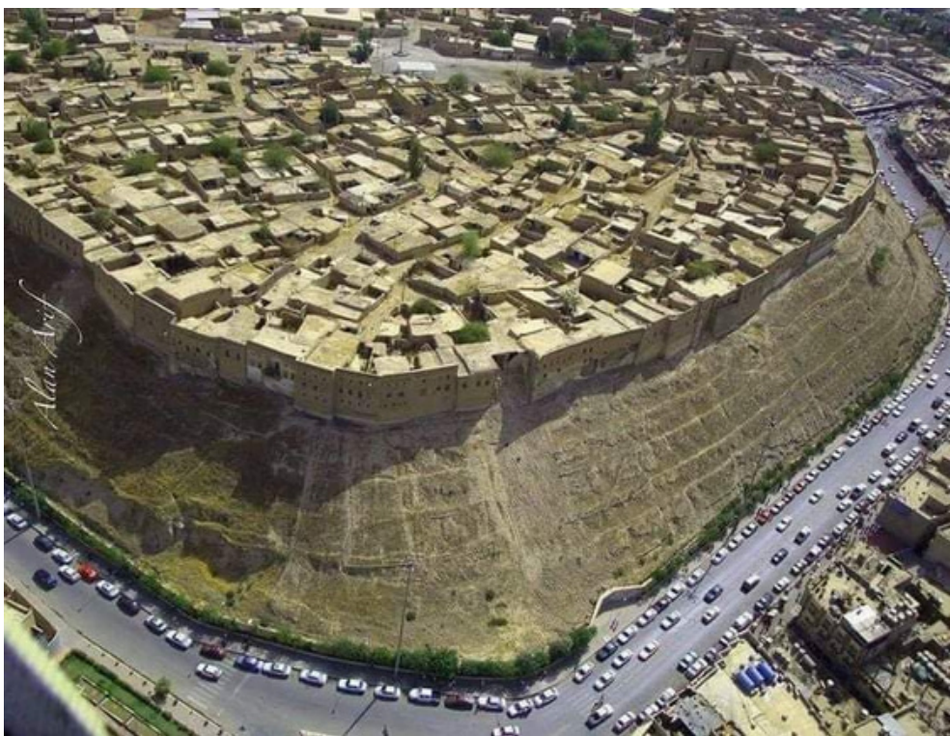
AMAZING TO KNOW

This magnificent stone Murti is in Sri Annapoorneshwari Temple, located at Horanadu, on the banks of River Bhadra in Chikmagalur district of Karnataka. Situated in the dense forest and valleys of the Western Ghats.

Source: Archaeology & Art



Arbil Castle is located in northern #Iraq. Its #history goes back about 6000 years. It covers an area of about 11,000 square meters and is 431 meters above sea level and 25 meters above ground level. Inside it is about .500 ancient ehous

Source: Ancient History & Modern Archaeology

AMAZING TO KNOW

The structurc of the palace of Ardashir consists of some special Features such as containing three domes.
The structure is 104 m (340 ft) by 55 m (180 ft), it was built of local rocks and mortar with plasterwork on the insides.

Source: Ancient Scientists

The Sarcophagi of Carajia (Spanish: Sarcofagos de Carajia, or Karajia) are unusually large pre-Inca Chachapoyas culture sarcophagi at the archaeological site of Carajia in the Utcubamba Valley, located 48 km northwest of the city of Chachapoyas, Peru in Luya Province, Amazonas Region. The site contains eight Chachapoyan mummies were discovered on the cliffside, referred to by local residents as the "ancient wise men".

Source: Archaeology & Art

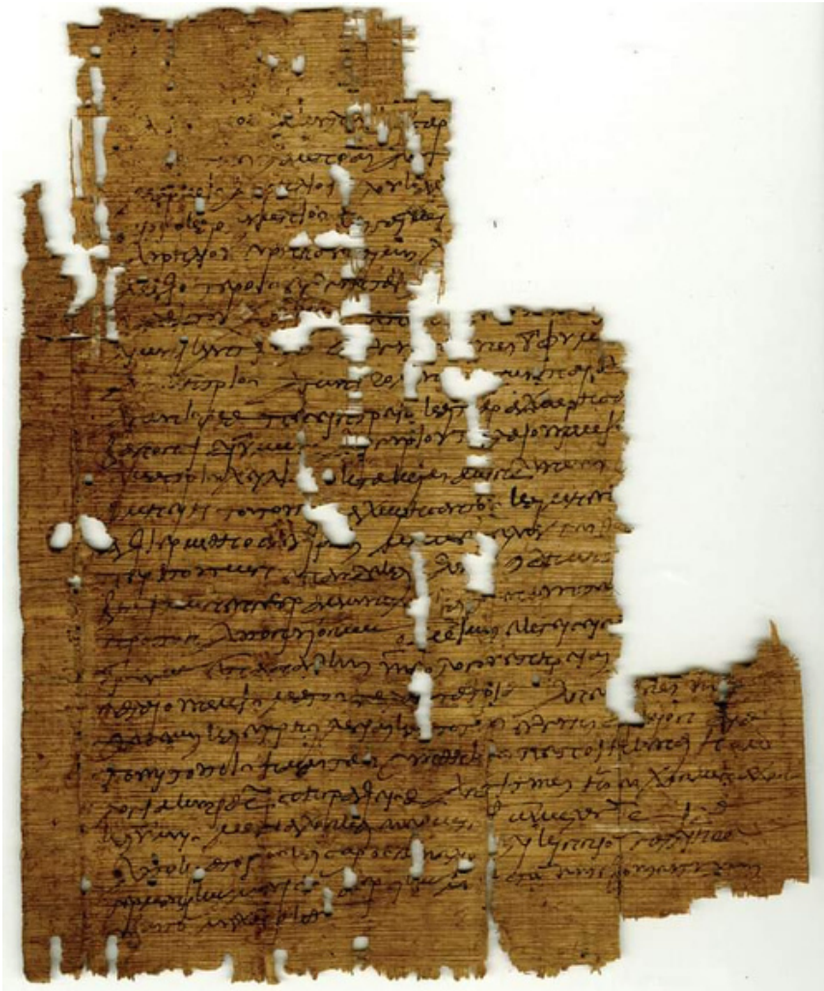
AMAZING TO KNOW

About 2,700 years ago, many ancient Greek 'city-states' founded colonies in the peninsula of Crimea and there they found the "tumuli" or "kurgans" (burial mounds) which had been used for a long time by the local inhabitants, the Scythians.
Source: Archaeology and Art

The roof of Begumpuri Mosque, that has now caved in. Though huge in size, next only to its Mughal successor, the Jama Masjid, the Begumpuri Mosque is simple in terms of decoration and has a geometric layout, an essential feature of the Timurid architecture that dominates this mosque. Built during the 14th century, it finds its place in the seven renowned mosques built by the Prime Minister of Feroz Shah Tughlaq's court, Khan-i-Jahan-Junan Shah.

Source: Speaking Archaeology

AMAZING TO KNOW



Proof that match fixing was alive and well in Roman-era Egypt was discovered on a papyrus fragment detailing an A.D. 267 contract between two teenage wrestlers, stipulating that one "must fall three times and yield," for which he would be paid 3,800 drachmas.

(Courtesy Egypt Exploration Society)

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Kala Bhavana

Visva Bharati | Santiniketan

SERIES - 1

A vibrant collective of Kala Bhavan students that aims to showcase the artworks and initiatives born out of the faculty. The aim is to bring the heritage art colleges current pedagogy to the spotlight and illuminate emerging generations of artists. KBSI was born out of necessity during the unpredictable time of the pandemic, now aims to build an archive of all facets of the "Kala Bhavan" life.

ABHIJIT SHAW

UNDERGRADUATE // SCULPTURE

Kala Bhavana

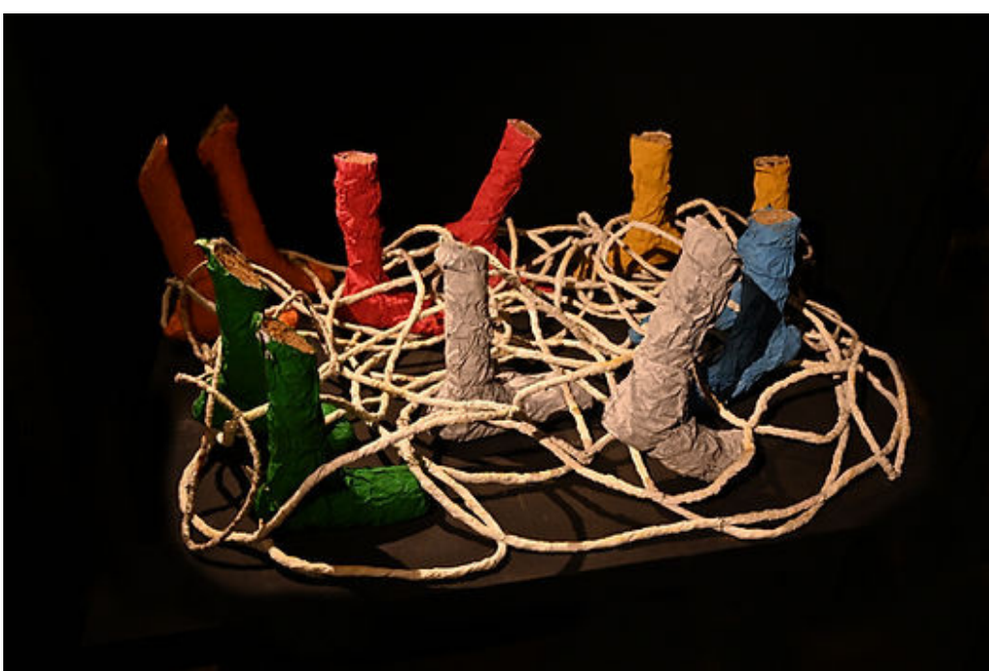
Visva Bharati | Santiniketan

ABHIJIT SHAW
UNDERGRADUATE // SCULPTURE

Artist's Statement :

I am just trying to show this problem through my works of art. A person is carrying his dead body himself because there is no one to help him. The skin or leather has become sick, looking leprous. The head has been separated from the body. I have tried to represent a work where a foot is in good condition but has turned filarial in the other leg. Man is living his livelihood with his great pain. Man has become helpless and is living their life in such conditions.My work depends on waste material. I have used straw and a special kind of newspaper.

At first, I have used to draw the sculptures. I have used newspaper because it can be folded easily. I have also used egg cartons, which I had soaked for a day in water. I have used fevicol, tutte (Copper sulphate) to keep my work protected from insects or fungus. We can also use it as clay. There is another roughness in texture. My works are therefore made of materials that are not harmful for our environment.



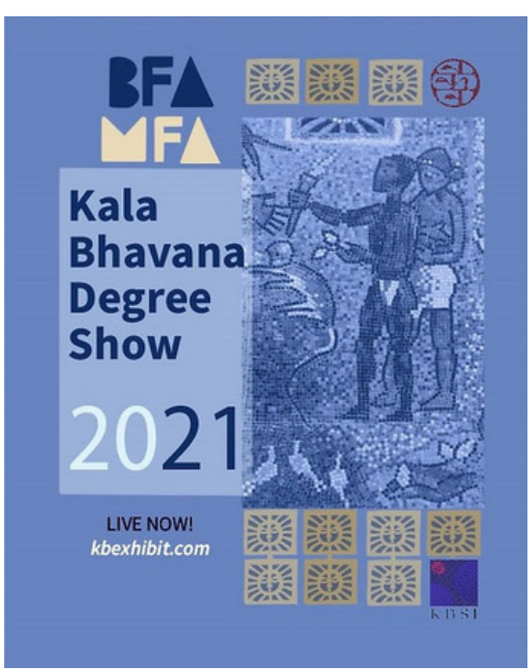
Kala Bhavana

Visva Bharati | Santiniketan

SERIES - 2

ABIRA BAGCHI

UNDERGRADUATE // TEXTILE



Kala Bhavana

Visva Bharati | Santiniketan

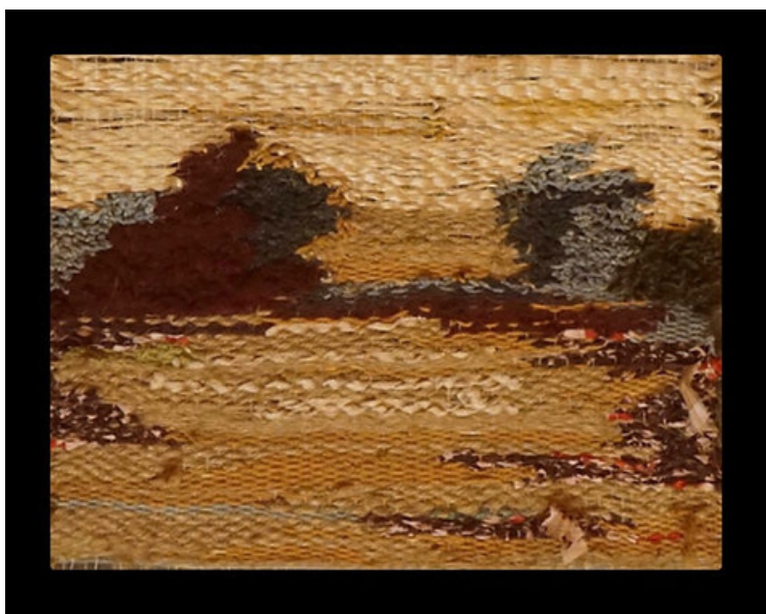
ABIRA BAGCHI

UNDERGRADUATE // TEXTILE

Artist's Statement :

I assume my works have always originated from my surroundings, the people I encounter in everyday life in a physical space, or somehow my emotional attachments to some thoughts which turn out to be a reaction or narration of a specific time. Nurturing the fibres, their process of untangling and their rearrangements connects me to a feeling of solving problems.Working in a textile medium is very undulating. Within textile, each medium has its own possibilities as well as difficulties like different states of nature. It seems to be more liberating for me when different mediums overlap into one another.

The physical conclusion of one composition leads to the emergence of a new idea. Previously I used to work with different forms and shapes, and depending on emotions the colours used to change, but the lockdown has changed not only my practice, but also my self. Everything in life is uncertain. This realisation has become stronger thus the concentration of waves and patterns are becoming a more dominant part for my works as of now.



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MUNROE ISLAND

An Offbeat Backwaters Gem in Kerala

Travaloge by Upasana Kakati
PC: Upasana / Pinterest

Kerala has been blessed with a plethora of picturesque landscape, but the hidden gems are those blissful small hamlets, tucked away from the major tourist places. The charming villages, calming backwaters, boating on the vast expanse of Ashtamudi Lake, warm smiles and all shades of nature – beautifully sums up the aura of Munroe Island.

Surrounded by the gentle breeze of the lake and rustling of the trees, Munroe Island is a paradise to your roving soul. The sky turns into a colorful canvas at the crack of the dawn. The coconut trees sway to the wind on the banks of the lake. The smell of the herb cooked fish brews into the air from the nearby restaurants. It is a place where people communicate with smiles breaking the language barrier. >>

MUNROE ISLAND

The offbeat backwater paradise of Kerala is less frequented by tourist. The charisma of the small settlement is beautifully preserved through its pristine natural offerings. Time stops in this small cluster of Island locally called Munrothuruthu. The cluster of 8 island is in Kollam District, at confluence of Kallada River and Ashtamudi River. The silent sweeps of the backwaters turn the place completely idyllic.

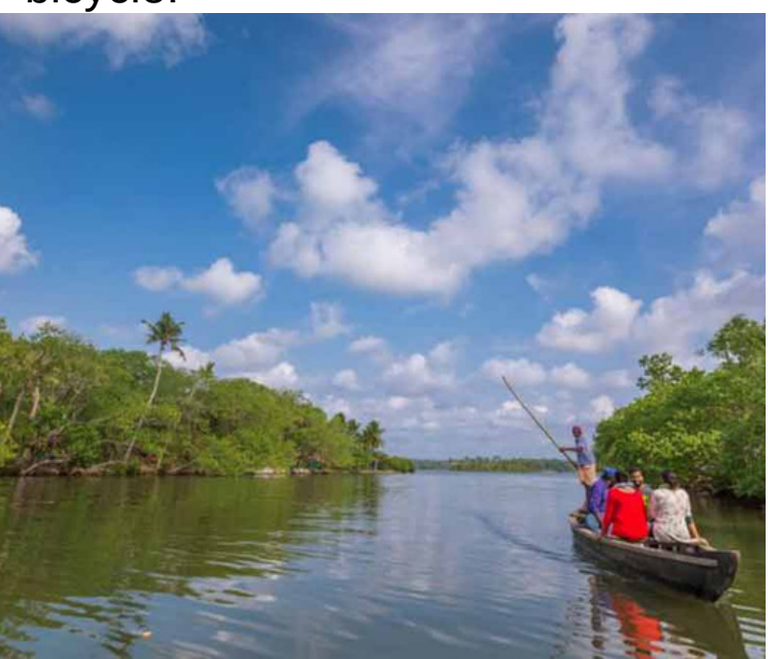
The essence of travelling expands a trillion times living with the locals. The best bet to know more the culture and hideouts of Munroe Island was to stay at a homestay – in constant company of a local host family. Munroe Island has several homestays, for a warm, extremely hospitable and memorable stay.

Not only did we see and explore Munroe Island in a different light, but it also gave us an insight about their traditions, culture, belief, food habits and religious values. The homestay host ensured we get to know things better by explaining the rituals of ongoing festival in the adjacent temple. The free bicycles were the brownie points. >>

MUNROE ISLAND

Cycle around the Narrow Lanes

Riding a bicycle through the rickety countryside lanes of Munroe Island was completely liberating. Munroe Island, on a personal front, will be very special for me because it was my first time in 30 years, I rode a bicycle.



For someone, who has never ridden a bicycle, the experience of riding the cycle through the untouched corners was exciting. There was a lot of panic – riding on the main road with the vehicles storming past, but it boosted my confidence. The bicycle is the best way to explore Munroe Island – ride past the quaint homes, on the road along the lake and to all the hidden gems.

Sunrise Boat Ride on Backwaters

Early mornings are the greatest gift to humanity – the silence in the aura and the subtle surrounding, makes it all pacifying. Adding a soul to this is the sound of the calming backwaters, as the country boat rowed past the narrow passage of water into the vast expanse of the lake. The dawn slowly unfolded and painted the sky into a palette of vibrant colors. As we sat, being rowed on the wobbly boat, the gentle breeze unfurled its way welcoming the bright day ahead. It was a moment of tranquil, an experience that will stay knitted to my soul. The best part of the boat ride was spotting numerous birds including eagles. >>

MUNROE ISLAND

Chase those Soul Feeding Sunsets

Sunsets are always phenomenal, no matter how many times you have watched it. But digging those sunsets from a place that is only known to the locals without any tourist is epic. The best part of staying in the homestay is Ajith – our host, took us to a hidden spot for the sunset. As the sun set, the cloud beautifully spread a golden orange glow in the sky. Munroe Island is a place that will feed your soul with gorgeous sunsets and natural bliss, if you know the right place. The hidden corners, known by the locals, are great way to connect to nature.

Attend a Temple Festival

If you are in Munroe Island at the right time, you will witness pomp and show, devotion and religious ceremonies in the local temple. There was a 10-day religious festival going on in the temple adjacent to our homestay.

The whole village participated in the festival, food was prepared and served in the temple during day and ceremonies continued till evening. We witnessed the 2nd last and last day of the ceremony. >>

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MUNROE ISLAND

The last night of the ceremony has couple of interesting rituals with men in their traditional attire beating drums. The last night religious rituals were dedicated to snake worship.

The arena was cleared and decorated, people settled around to observe the function and young girls (who haven't hit puberty) were worshipped. It was interesting to witness the colorful religious ceremonies.

The last day of the religious ceremony was the onset of Pongal. Early morning, women of the villages were ready with their utensils to prepare payasam (sweet rice) seated next to each other in the field, within the temple ground.

Each of the women, had their own fire arrangement and ingredients to prepare the sweet dish together. The first offering from the preparation was given to almighty and rest was packed back home.

>>

MUNROE ISLAND

Get an Ayurvedic Massage

Kerala Ayurvedic Massage is one of the most popular massage, infused with herbal and medicinal oil. The medicinal properties of the massage help in reducing pain, boost immune system, enhance circulation and relaxes your system.

There are a few Ayurvedic massage centers in Munroe Island that you can try to calm your nerves. However, the massage can be oily, and smell of the herb infused oil will longer than you think.

Have a Sumptuous Traditional Meal

The food in Kerala can be a little confusing for a lot of people. However, if you are a fish person, the herb and spice covered fish is something that must not be missed. The fish is fried or roasted and slowly cooked in traditional spices, the taste and aroma spreading through the gastronomical senses. A traditional meal is served in the homestays or in couple of restaurants around Munroe Island. Everything is cooked in coconut oil; rice is fluffy and plump and there is a lot of sour in the curry. However, a traditional Keralite meal is a must to savor once. >>

MUNROE ISLAND

The best time to visit the place is during winters when the sun is calmer and not harsh. The season starts normally from November to February. However, if you wish to visit the temple festival, the best time to visit is the last week of January and first week of February. However, don't forget to get your sunscreen and protective clothing, to save yourself the tan.

Munroe Island is for those who truly want to enjoy some time in solitude. The chirping of the birds, the bountiful nature and the soothing backwaters helps reconnect. Munroe Island is undoubtedly one of the best hidden gems of Kerala, with a rustic aura and tranquil. The place is all about its people and getting to know Kerala a little better. With not much of touristic footprint, Munroe Island is one of the best places to explore and experience.
<>

I am Upasana Kakati. I am an avid traveler, teacher, travel blogger and dreamer. I love uncovering hidden gems and exploring places that offer cultural and perspective per se. I am from North East India and currently making my way to offbeat destinations in North-East and rest of the country. I started this travel blog to pursue my passion for writing, keep the side hustle on and share my travel experiences. As of now I do not have any plans to quit my job to travel full time because I love financial security to a point. But, no one knows what tomorrow has in store.

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About the book:
Source: Topping and Company, UK.

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IVORYBOOKS

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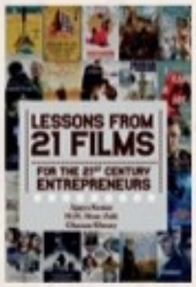

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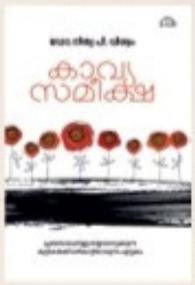

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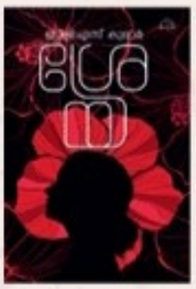

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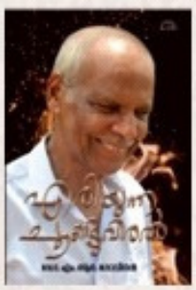

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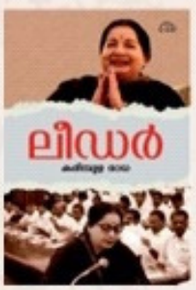

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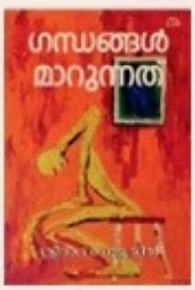

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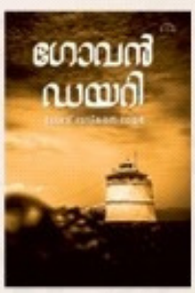

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Walnut Fashioned Cocktail

Recipe by: Angad Singh Gandhi, brand ambassador of Glenfiddich India.

Ingredients:

- 60 ml walnut-infused whisky
- 15 ml home-made cranberry syrup
- 2-3 dashes cinnamon bitters
- 2 cinnamon sticks
- 1 each, lemon and orange peel
- Ice

Method:

- Add whisky, cranberry syrup and bitters over ice in a mixing jar. Stir for 15-20 seconds.
- Smoke a cinnamon stick in an inverted rock glass.
- Add a block of ice and the drink to the smoked rock glass.
- Garnish with burnt lemon and orange peels.
- Serve and relish!

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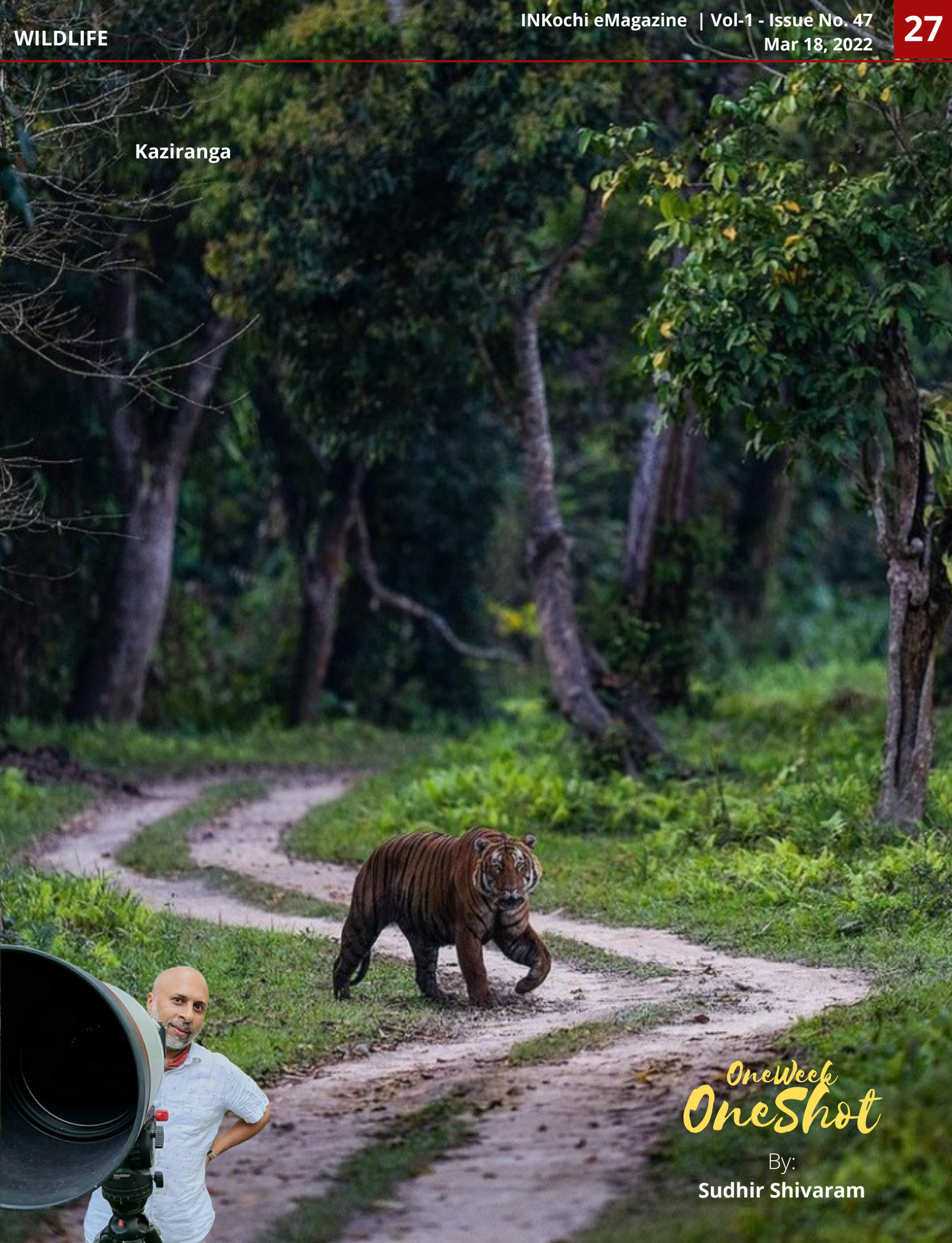

One Week One Shot

By:
Sudhir Shivaram

Portraying KERALA

Nedungad
PC: Prince

Kochi-Muziris Biennale

Let's Celebrate This Year!

The fifth edition of Kochi-Muziris Biennale, which was postponed twice due to Covid, will be held in all its glory from December 12 this year after the state government allocated Rs 7 crore in the budget for the conduct of the four-month-long art exhibition-cum-festival.

The fifth edition of the Kochi-Muziris Biennale, which was to open on December 12, 2020, was first pushed back to November 1, 2021. The event was halted due to Covid and was postponed to December 2021. With the threat of pandemic subsiding, organisers are confident of opening the 5th edition from December 12, 2022.

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CULTURAL ONLINE MAGAZINE

VOL-1 ISSUE - 48
MAR 25, 2022

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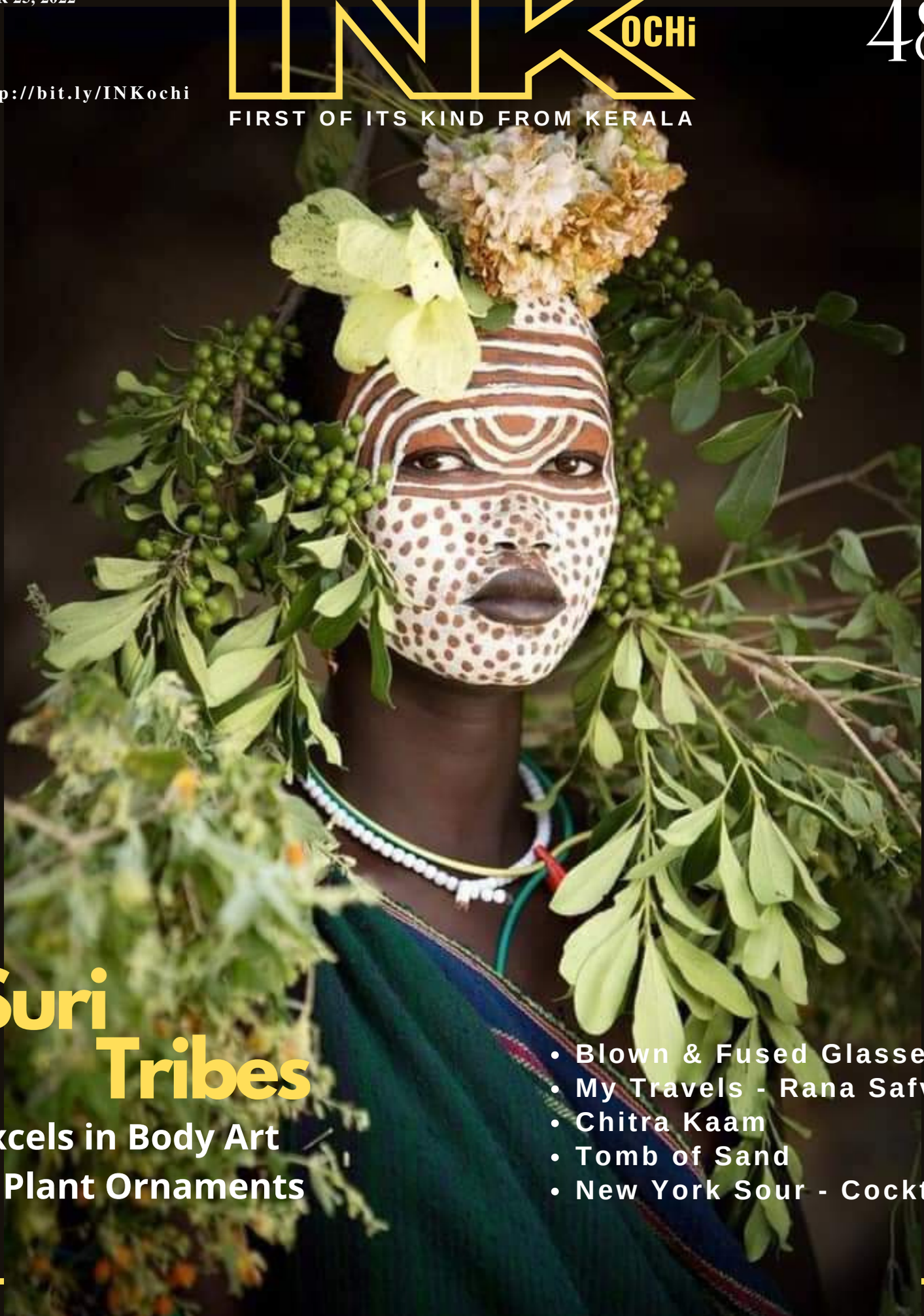

Suri Tribes

Excels in Body Art & Plant Ornaments

- Blown & Fused Glasses
- My Travels - Rana Safvi
- Chitra Kaam
- Tomb of Sand
- New York Sour - Cocktail

CULTURAL eMAGAZINE
INK OCHi
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Editor's Note

AFRICAN TRIBAL BODY ART

Many of today's body arts have their roots in African tribal body art. From scarification to body paints, body decoration has long been held in high regard in many African tribes.

In many tribes, little clothing was worn as the body was seen as a canvas for decoration. Body decoration and transformation occurred at set times in a person's life and the decoration was thought to enhance a person's status and beauty. While beadwork and jewelry were also frequently used as a means of beautification, there are a few types of body art that dominate.

Many traditions and types of beautification and body decoration we practice today can be traced back to African tribal roots. Body painting, face painting, henna tattoos, scarification and body piercings can all be traced to African body art.

What is most interesting is the fact that as many tribes begin to leave behind the practice of body decoration, these body arts are beginning to grow in popularity in the Western world. While scarification was once widespread through many African tribes, it can now be found only in pockets.

Happy Reading...!!
Varghese T. Thomas

Blown & Fused Glasses Inspired by the many Moods and Vastness of the Ocean

By Artist Caleb Nichols

I N T H E A T T I C.

It happened in 1980, while I was a student at Tulane. Most of my time was spent at the Newcomb Art building. I was upstairs when I noticed a trap door in the ceiling. It looked pretty inviting, so I stacked together some boxes and clambered up. >>

Blown & Fused Glasses

The attic was a huge space, comprising the entire interior of the building. There were large windows at both ends, letting in light. The whole place was pretty empty, except for the stack of ten or twelve large stained glass windows collecting dust at one end. >>

Blown & Fused Glasses

Upon closer inspection, I realized I they were important: given their style and age, I thought they might have been Tiffany, or even La Farge! The leaf work was particularly recognizable. Even in their neglected state, they were beautiful. I felt like an archeologist discovering hidden treasure! I admired them carefully and then let them be. >>

Blown & Fused Glasses

It turns out they were indeed Tiffany and remained in the attic for another fifteen years. The University had them refurbished and built a museum for them and Newcomb pottery. They might have been up there since 1918. >>

Blown & Fused Glasses

So I think of them from time to time. I am currently focusing on creating transparent color combinations with my new pieces, a technique Tiffany used. Perhaps someday they'll end up forgotten in a dusty attic as well. <>

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COVER

Suri Tribes

SOURCE: BENIN FRUITS & FLEURS
TEXT: LAURE KNIGHT
PC: GIOVANNA ARYAFARA

The people of Surmas - also known as Suris - live in the valley of the Omo River in southern Ethiopia, 600 km from Addis Ababa, near the border with Sudan. >>

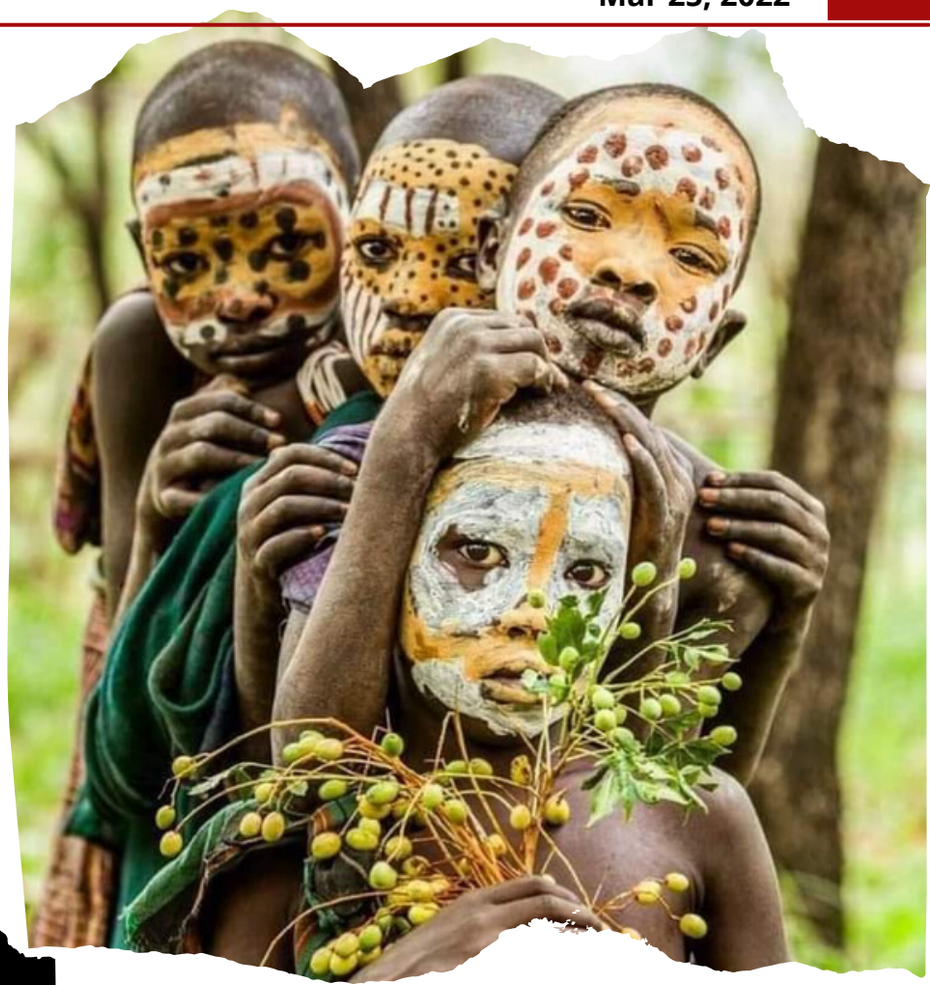
INKochi eMagazine | Vol-1 - Issue No. 48
Mar 25, 2022

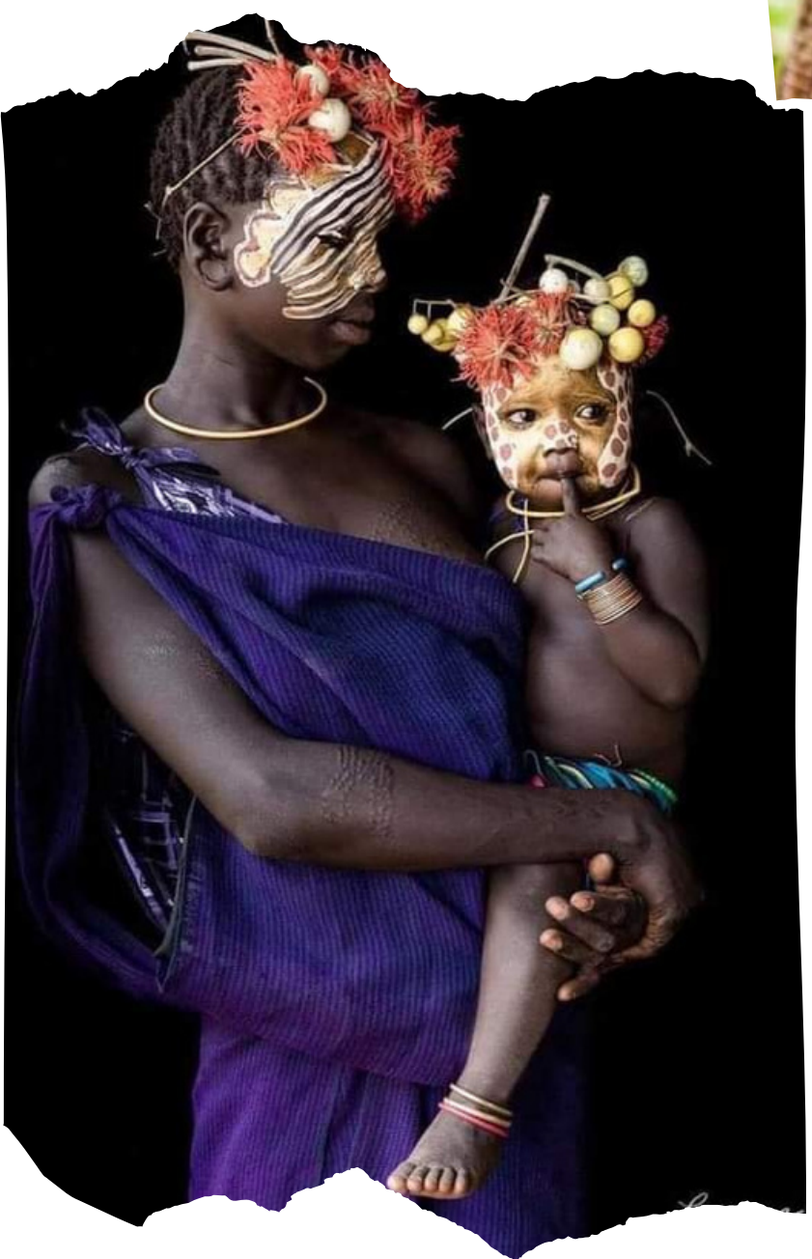
Suri Tribe

This tribe excels in body paint and plant ornaments. Men, women, children, they use their bodies and hairstyles of flowers and leaves to express with ancestral artistic sensitivity their constant search for beauty.

Australian artist and photographer Giovanna Aryafara is passionate about this tribe that his predecessor, the German Hans Sylvester, called "The Flower Men". From each of her stays, she reports stunning photographs ... >>

Suri Tribe





the "discovery of a remote, pristine tribe" with a "natural, unspoilt physical beauty"

The Suri people in Southwest Ethiopia have become the continued target of affluent tourist visitors, TV documentary producers, journalists and various other travelers. In this "encounter", one theme dominates: the "discovery of a remote, pristine tribe" with a "natural, unspoilt physical beauty". >>

INKochi eMagazine | Vol-1 - Issue No. 48
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Suri Tribe

The Suri people of Southwestern Ethiopia live in an area that is "remote" and can be reached only after a days-long car trek through difficult terrain. Their peripheral lowland habitat and their way of life as agro-pastoralists in an insecure environment, both natural (precarious rainfall, cattle disease) and human (surrounding enemy groups, raiding) are an attraction to certain visitors. >>

Suri Tribe

The Suri cherish their independent way of life and are loath to take up agriculture and become a peasant population—which even would be difficult in their environment. >>

But the Suri are now a very famous group. They figure very prominently in the global tourism and media discourse as a "primeval" and "relatively untouched tribe" of Africa. >>

Suri Tribe

Since the mid-1990s dozens of documentaries, and hundreds of magazine articles, photo series and coffee-table books have been produced about them. Since I studied them as an anthropologist in the early 1990s, I have seen them emerge from a peripheral position, living in a lost corner of Ethiopia, and rise to stardom in the media landscape of the world. <>

MY TRAVELS

Char Bangla Temple, Azimganj, West Bengal

By Rana Safvi

Rani of Natore, Rani Bhawani was one of those rare women zamindars who not only weilded power but weilded it well.
She has left behind a heritage of secular and religious structures.
She was famed for her philanthropy and general generosity, combined with an austere personal life Of her religious structures i was fortunate to visit the Char Bangla temples in Azimganj on my 2018 Murshidabad trip. >>

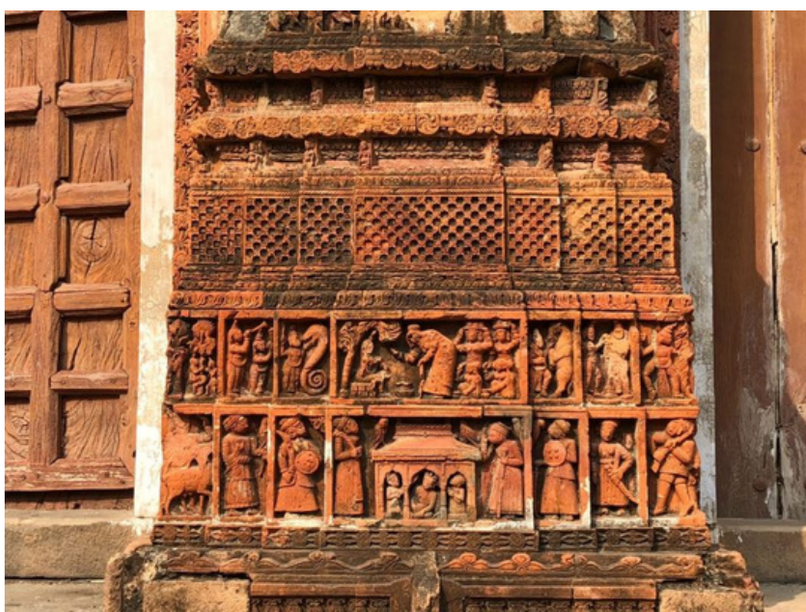
Made in the typical style called bangla (inspired by thatched roof of cottages in Bengal) they are dome-shaped roofs with drawn-down corners. They came up in 16th century and became very popular in Mughal and Rajput architecture.

There are several common types of Bengal roofs: the do-chala type has only two hanging roof tips on each side of a roof divided in the middle by a ridge; in the rare char-chala type, the two roof halves are fused into one unit and have a dome-like shape; the double-storey at-chala type has eight roof corners, four on each level.

Char Bangla Temples at Baranagar are do-chala type and have triple entrance, measuring 31’ x 15–16.5’. We could not see inside but it has shiv-linga inside.

The northern temple is dated 1760. Two of the temples have rich terracotta façade, one has incised plaster and the fourth one is plain. >>

Char Bangla Temple, Azimganj, West Bengal



Char Bangla Temple, Azimganj, West Bengal

The terracotta panels, depict scenes from the daily life and and Puranic legends.

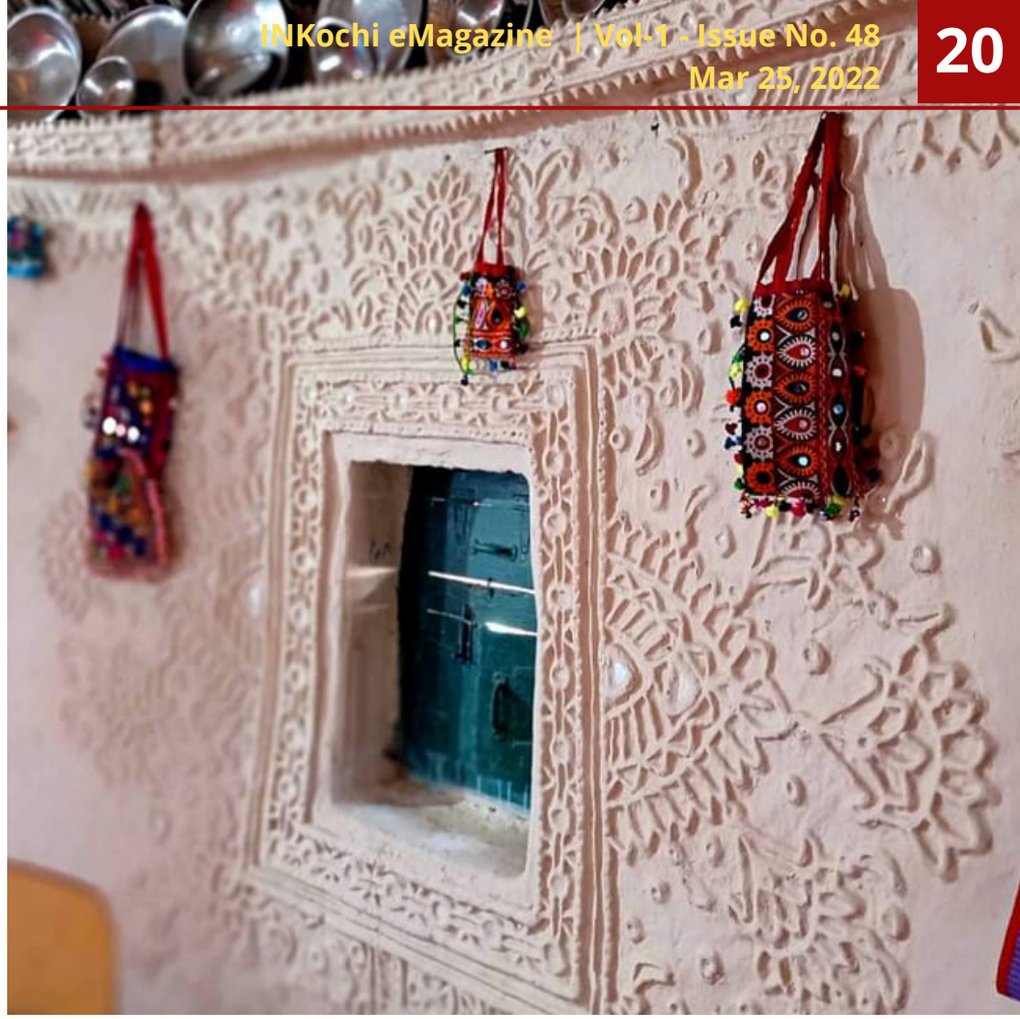
In above photo on the top you can see The battle between Rama, seated on the shoulders of Hanuman, and the ten-headed Ravana, depicted above the entrance arch. <>

Chitra Kaam

By Kimberly Jessica Moyle
Source: Indi Architecture

The Kutch region of Gujarat in India is famous for its diverse cultural communities, stunning handicraft traditions, the colourful dress of its people and of course the White Rann, an awe inspiring white, salt desert. Beyond the White Rann the clays of this region are as colourful as the people. Red, purple, lavender, golden, grey & sparkling white, can all be found with a little exploration. >>

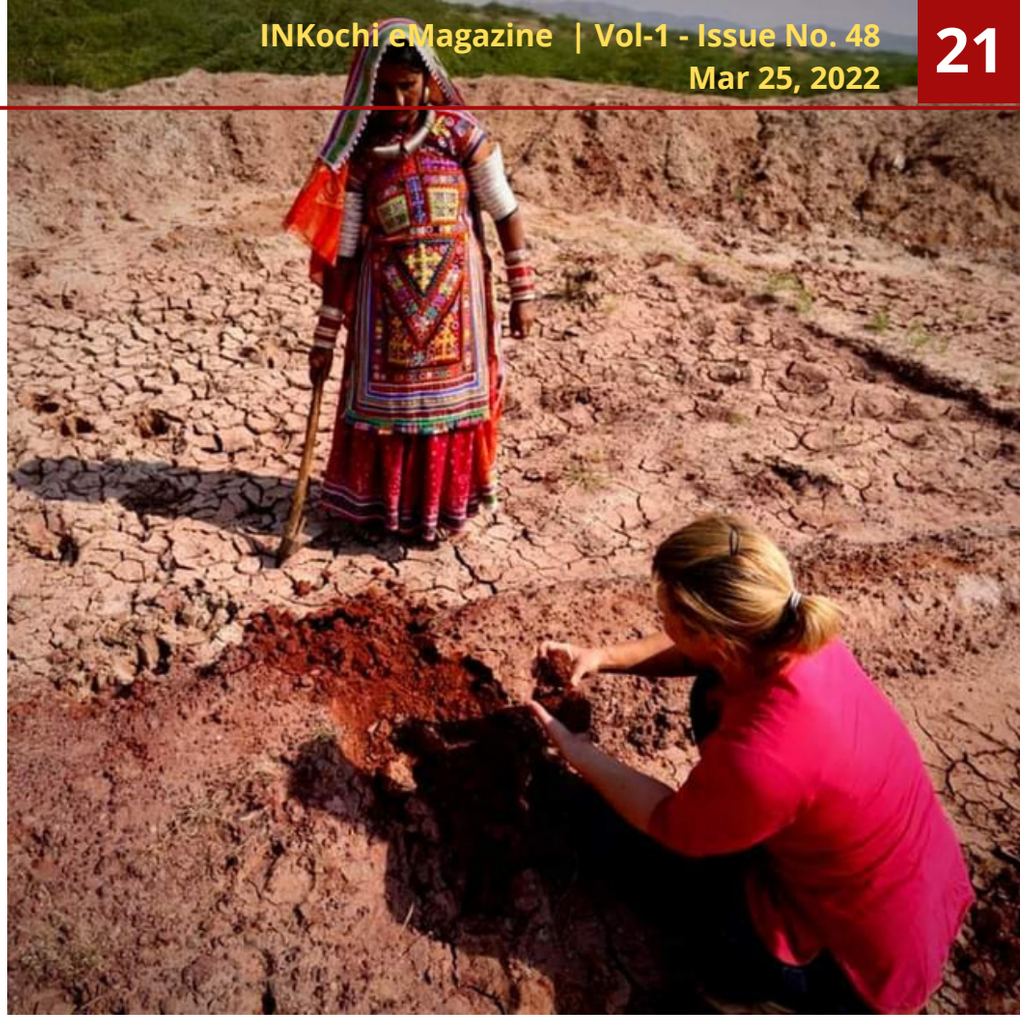
Chitra Kaam



Beyond the White Rann the clays of this region are as colourful as the people. Red, purple, lavender, golden, grey & sparkling white, can all be found with a little exploration. Here artist Bharmahben will be sharing her sculptural mud work tradition with us as we learn how to transform these vibrant clays into art at Hodko Village Kutch. >>

Chitra Kaam

Chitra Kaam is a stunning mud sculptural relief tradition from the Kutch region of Gujarat. Made from a combination of clay, donkey or camel manure & guggal (tree resin), the mix is fermented overnight before being rolled into cylindrical rolls and shaped into intricate geometric or animal designs. >>



Chitra Kaam

Mirrors are then inserted and the entire work painted over with vibrant white clays. We were fortunate enough to have Bharmabehn share her tradition with us during our last workshop. She showed us how it is possible to use nothing other than your body as your measure to create symmetrical designs.
>>

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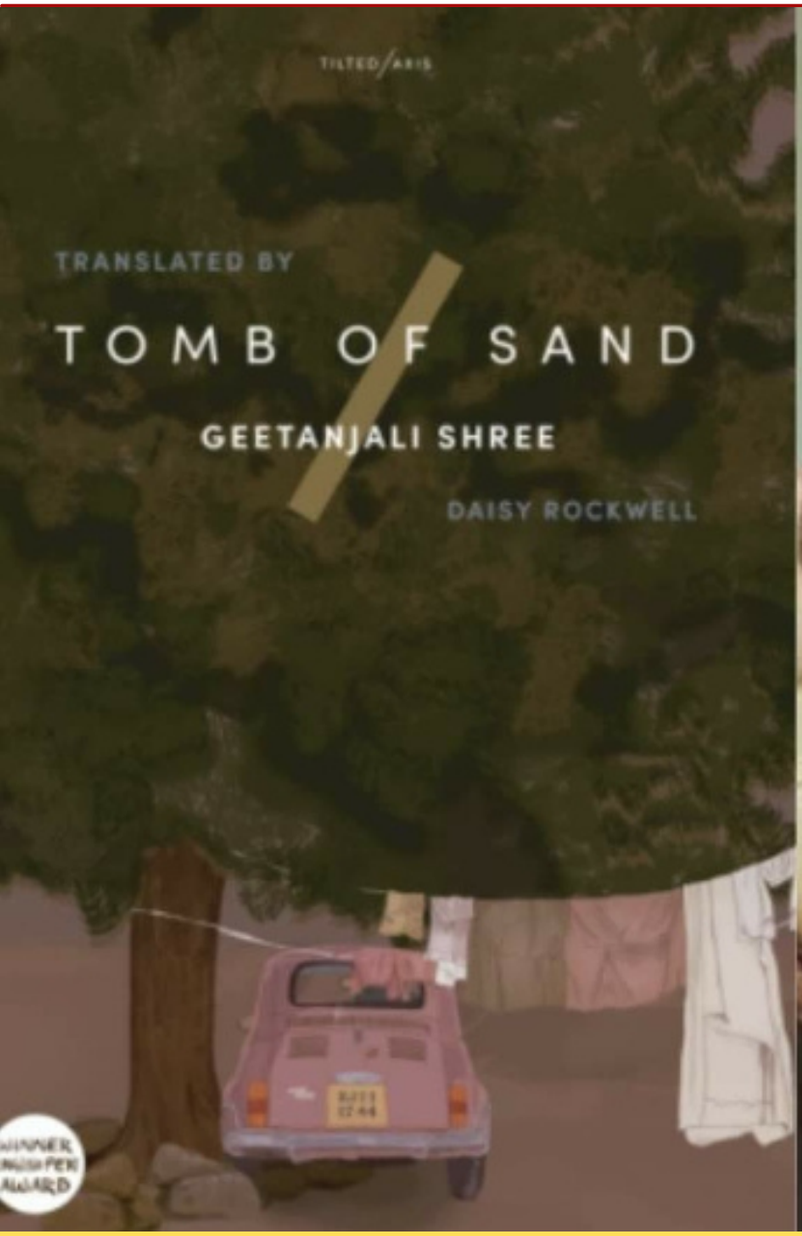
Mar 25, 2022

Chitra Kaam

She revealed to us the joy of harvesting your own colourful clays from the wild and transforming them into natural paints. If you would like to learn the secrets behind unique vernacular traditions like these join us for one of our upcoming workshops. <>



About the book:
Source: Economic Times

'Tomb of Sand' writes history - Geetanjali Shree's translation is 1st Hindi novel in Booker prize longlist

Hindi novelist Geetanjali Shree's translated Hindi novel 'Tomb of Sand' has been longlisted for the International Booker prize, making it the first Hindi language work of fiction to be selected for the literary award.

The story of 'Tomb of Sand' chronicles the journey of an 80-year-old woman from north India, who after her husband's death, slips into depression. However, she emerges out of the darkness eventually, and begins the second innings of her life as she deconstructs boundaries set up by society on the basis of gender and in the name of countries. >>

She befriends a transgender person and also revisits Pakistan to reconcile with the past trauma that she had faced during the partition of the country. The book carries several heavy themes on the back of a lighter tone. Irreverent and introspective, it is an engaging read.

The novel was originally published as ‘Ret Samadhi’ and Daisy Rockwell, a US-based writer and translator has translated it into English. While talking about the book the judges of the literary award called it ‘loud’ and ‘irresistible’.

“The constantly shifting perspectives and timeframes of Geetanjali Shree’s inventive, energetic ‘Tomb of Sand’ lead us into every cranny of an 80-year-old woman’s life and surprising past,” said the judges.

"Daisy Rockwell's spirited translation rises admirably to the complexity of the text, which is full of word play and verve. A loud and irresistible novel," they added.

If Shree’s novel wins, the author and the translator will split the prize money of GBP 50,000 equally. According to an Indian Express report, discussing her nomination in the Booker longlist, Shree said, “Writing is its own reward. But getting recognition as special as from Booker is a wonderful bonus. The fact that there is much that is dismal all round in the world today, adds to the value of positive vibes in fields like literature. Stands out in my heart as hope…”

Mainpuri, Uttar Pradesh, born Shree is an author of three novels – ‘Mai’, ‘Hamara Shahar Us Baras’ and ‘Tirohit’ — and several story collections, with her work translated into English, French, German, Serbian, and Korean. The 64-year-old New Delhi-based author has received and been shortlisted for a number of awards and fellowships.

The 13 long listed novels were announced on Thursday. They are works of fiction translated into English from 11 languages and originate from 12 countries across four continents – including Hindi for the first time, according to the Booker Prizes website. <>

New York Sour

Recipe by: Angad Singh Gandhi, brand ambassador of Glenfiddich India.

Ingredients:

- 50 ml whisky
- 22 ml lemon juice
- 15 ml simple syrup or honey water or maple syrup
- 1 Egg white, optional
- 10 ml red wine infused with hibiscus leaves**
- Ice

Method:

- Add all ingredients except the wine into a shaker with ice and shake.
- Strain into a rocks glass over fresh ice.
- Slowly pour the wine over the back of a bar spoon so that it floats on top of the drink.

**Infuse hibiscus flavours in your red wine by leaving a few hibiscus leaves in the wine in a closed container or the wine bottle itself.

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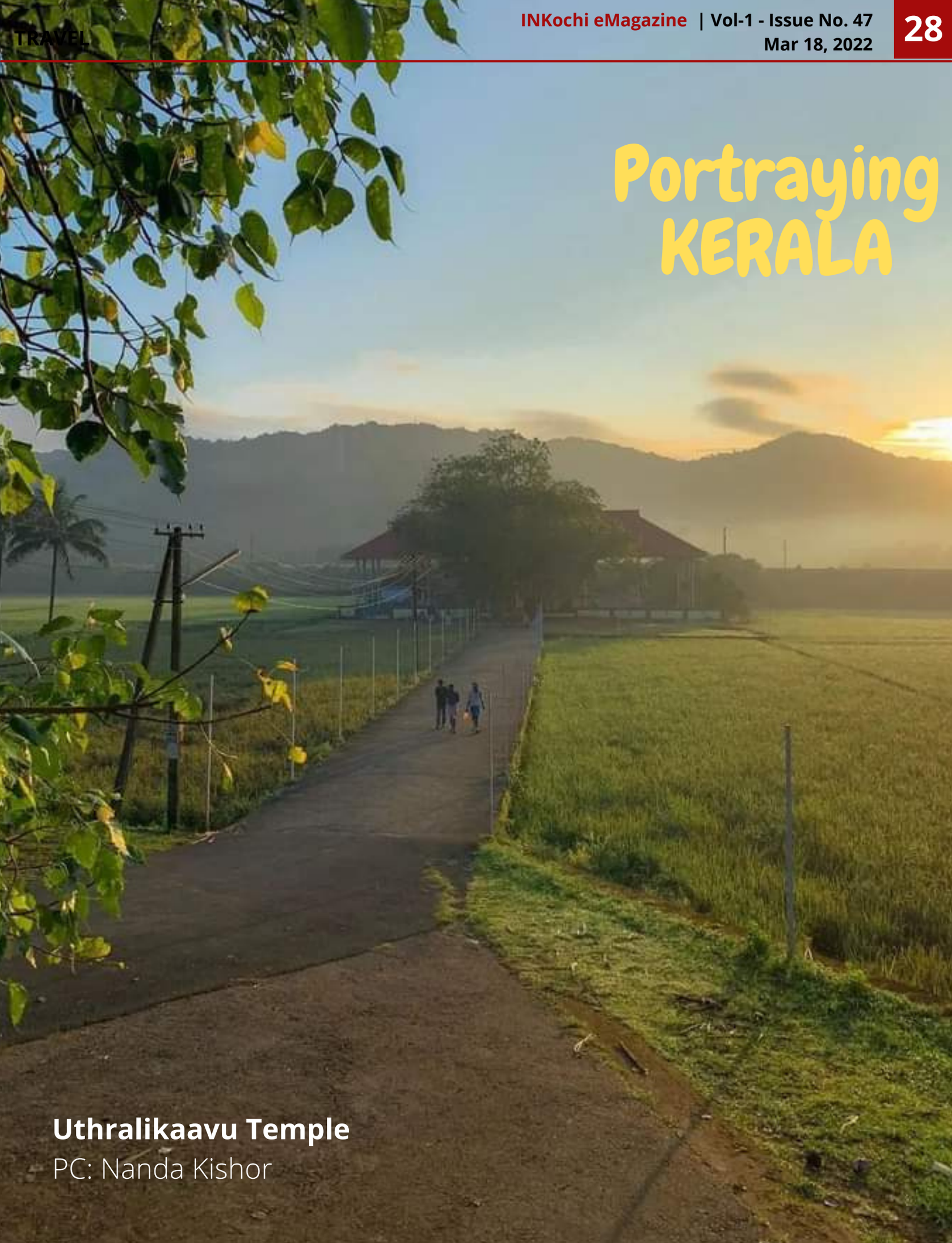
Kabini

OneWeek OneShot

By:
Sudhir Shivaram

Portraying KERALA



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49

A journey to America's past through the brush strokes of...

Jeo Kronenberg

- Knitting the Ocean
- My Travels 2 - Rana Safvi
- The Boy Who Grew A Forest
- Bright Days - Cocktail

CULTURAL eMAGAZINE
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Editor's Note

CREATING THE AMERICAN WEST IN ART

The American West is an idea and a process as much as it is a location. Throughout the nineteenth and twentieth centuries, depictions of the people, landscapes, and wildlife of the West fostered a sense of American identity that was rooted in a pioneering spirit of adventure and opportunity.

The Art of the American West collection consists of historic and contemporary works of art from the past 200 years through today. Comprised of an assortment of paintings, sculptures, works on paper, photography, and other media – it represents artists who live in or are inspired by the American West. It includes artistic traditions and innovations that span the Southwest, Plains, and Rocky Mountain regions.

In this issue, Jeo Kronenberg's initiative re-imagines the Western Art genre, which often highlights Euro-American perspectives and is characterized as realist “cowboy art.”

Happy Reading...!!
Varghese T. Thomas

Erik Speer

Text: Johnson Macc

"Most all of my materials are of natural origin"

Knitting the Ocean

When you look at his work you see the influences of his diving background.. massive wall hangings that resemble coral reefs knitted and crocheted from wool..interspersed with shapes reminiscent of barnacles and sea urchins made from various fibers and textiles. >>

Knitting the Ocean

Erik Speer born and raised in New Mexico. Moved to South Carolina at 15 and graduated from College of Charleston with a degree in marine biology. Went on a two year world tour teaching scuba diving. Suffered a diving accident and returned to the States and enrolled at Parsons. >>

Knitting the Ocean

Graduated in December 2015 with an associate science degree in fashion design and began working in the industry. Was unfulfilled by the hands off design aspect of most fashion design so started experimenting with macrame and fiber arts. >>

Knitting the Ocean

Currently focusing more on the fiber arts and experimenting with what is possible. Currently living in South Carolina, living each day to the fullest. >>

Knitting the Ocean

Most all of his materials are of natural origin, with wools, silks and linen being his favorites. He strive to use recycled fibers and yarns along with dead/ overstock/ waste material. >>

Knitting the Ocean

His main methods of construction include knotting, knitting, crocheting, braiding, and weaving, but he constantly try to push the boundary of what is possible with his media. <>

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COVER

A journey to America's past through the brush strokes of...

Jeo Kronenberg

By David Castles

As an artist, in the 21st century, I strive to create paintings that embody the aesthetic and objective standards of the 19th-century European academic art world. In other words, it is my hope to create works that will have a timeless beauty. >>

Jeo Kronenberg

Over the past 130 years, standards in art have been reduced to expression and relativism over sound method and visual excellence. Society has been convinced that representational academic art is somehow intellectually inferior, outdated and irrelevant when compared to modern or abstract art. Worse yet, we have been conditioned not to question. I for one have never been convinced that because I don't "get" the canvas painted blue with a white stripe selling for $41,000,000.00 or the empty room with a light flashing winning the 2001 Turner Prize that I am somehow lacking intellectually. >>

Jeo Kronenberg

I've read many books, perused countless websites and read many articles regarding the subjects I paint. Travel to locations to study and photograph scenery, animals, and models for paintings has become a main ingredient in each work. I have developed processes to complete my paintings. Processes that get reworked and restructured with experience and knowledge. >>

What I do get is I have always enjoyed looking at and studying a well-executed painting. I have also come to realize that most people are of the same mind. That is why I am driven to paint in the manner I do. To bring what I can of academic realism back to the art world. I paint paintings that would appeal to me were I looking to buy a painting.

I am referred to as a self-taught artist, but I prefer to say I am self-educated. Hundreds of hours have been spent and many hundreds more will be spent studying the old and living masters, color theory, anatomy, composition, classical drawing methods, classical painting methods, perspective, physics of light and much more.

Jeo Kronenberg

If I where asked who I do this for I would answer, primarily it is for me, then my family. I have been fortunate to have others find beauty or have an emotional connection with what I do. So, paintings get purchased and others are able to take my creations and a piece of me with them to enjoy. I owe it to those people, my family and myself to strive to get better with each work I complete.

There are very few people in this world who can say if they never got paid again to do what they do for a living that they would continue to do it every chance they got. I would. I have been blessed to be able to do what I have a passion for. >>

Jeo Kronenberg

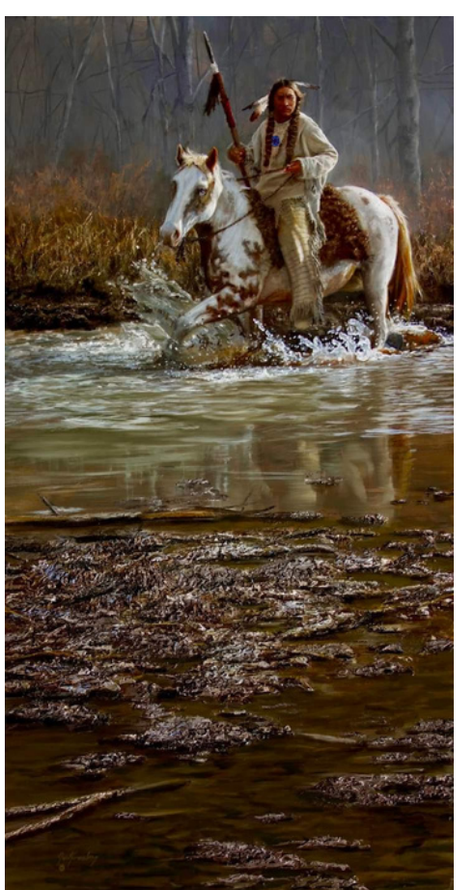
Joe Kronenberg Bio:

Drawing his inspiration from his home in Spirit Lake, ID, Joe works in oils. His paintings have an old-world feel that has been influenced by the 19th-century French academic style and the Luminism and Tonalism techniques of the Hudson River School of painting.

Growing up in the Pacific Northwest with its beautiful scenery and abundant wildlife Joe was exposed to a historic past that included accounts of Native Americans, Pioneers, Mountain Men, Trappers and more. >>

Jeo Kronenberg

All of which shaped his love of the subject matter he paints today. Traveling to historic sites, national parks, and the mountains if Idaho, Montana, and Wyoming each year he studies and gathers reference photos and information on the animals and scenery portrayed in his work. >>



Jeo Kronenberg

As a youth, Joe would draw every day. His room and home were plastered with drawings and sketches and there was no doubt in his mind he was going to be a successful artist. His senior year was filled with five of six periods of art, including the artist for the school newspaper. Following high school, he enrolled in an art program at a local college. Before the year was complete he had come to the conclusion that the emphasis in his courses was toward expression rather than method.

Wanting to learn to paint like the old masters, not the modernists he left art school and entered the world of sales where he had nothing to do with art for twelve years. At which time he decided to start drawing again. Nothing too serious, just a few drawings for family and friends. By year sixteen of leaving art school, Joe had discovered pastels had been developing his skills in this new medium selling some of his early works and entering his first art shows.

He was also approached by his first galleries. Experiencing a bit of success he made the decision to change companies and took a job as an area manager for an auto finance company, allowing him to work from home. This new job had the added benefit of overseeing the Eastern Washington, Idaho and Montana territory. >>

Jeo Kronenberg

While in the field one week each month servicing accounts his camera was always by his side. As he encountered and photographed wildlife he would go home and use the images to create paintings. It was also during this time he discovered oil paints. He quickly learned he could create light and mood in an oil painting that he could not achieve in pastel and there was no limit to size in oil like there where with pastels.
His galleries where accepting of the new work and the new medium.
Twenty years after leaving art school Joe was offered his first one-man show. He brought seventeen new works and sold all but one. He was ready to paint full time.

Joe was the 2009 recipient of the CM Russell Museum Auction's "Ralph 'Tuffy' Berg Award" given to the most promising up and coming artist. He was honored to have been invited by the museum to join the Russell Skull Society of Artists 2017 joining a group of twenty-two artists that make up the prestigious society. >>

Jeo Kronenberg

In 2011, 2014, 2015 and 2016 he has had seven total paintings awarded finalists in the prestigious Art Renewal Center's International Salon. He is also a four-time recipient of the People's Choice Award at the Coeur d'Alene Galleries "Miniatures by the Lake" show and recently was juried as "Best of Show" at the 2015 Western Masters auction held in Coeur d'Alene, ID. He was a featured artist in the book Best of American Oil Painters 2011 and has been featured in publications such as "Fine Art Connoisseur", "Western Art Collector", "Art of the West", "Southwest Art", "American Art Collector", "Northwest Sportsman" and "California Sportsman" magazines.

His work can be found in numerous private, corporate and public collections throughout North America and is represented in galleries in Jackson, WY, Coeur d'Alene, ID, Scottsdale, AZ, Bozeman, MT, Red Lodge, MT and Whitefish, MT. He is a member of the International Guild of Realism and the American Society of Traditional Artists. <>

MY TRAVELS

Samode Palace near Jaipur

By Rana Safvi

Samode is a thikana of the Nathawat clan of the Kachwaha Rajputs of Rajasthan with the head holding the title of Maha Rawal' or 'Maha Saheb' of the Amber and Jaipur principality. Rawal Raja RAGHVENDRA SINGH, is the present Rawal Saheb of Samode.

Initially built in the 16th c the Samode Palace was converted from a fort to a beautiful & ornately painted palace in early 19th century, under the nobleman Rawal Berisal. >>

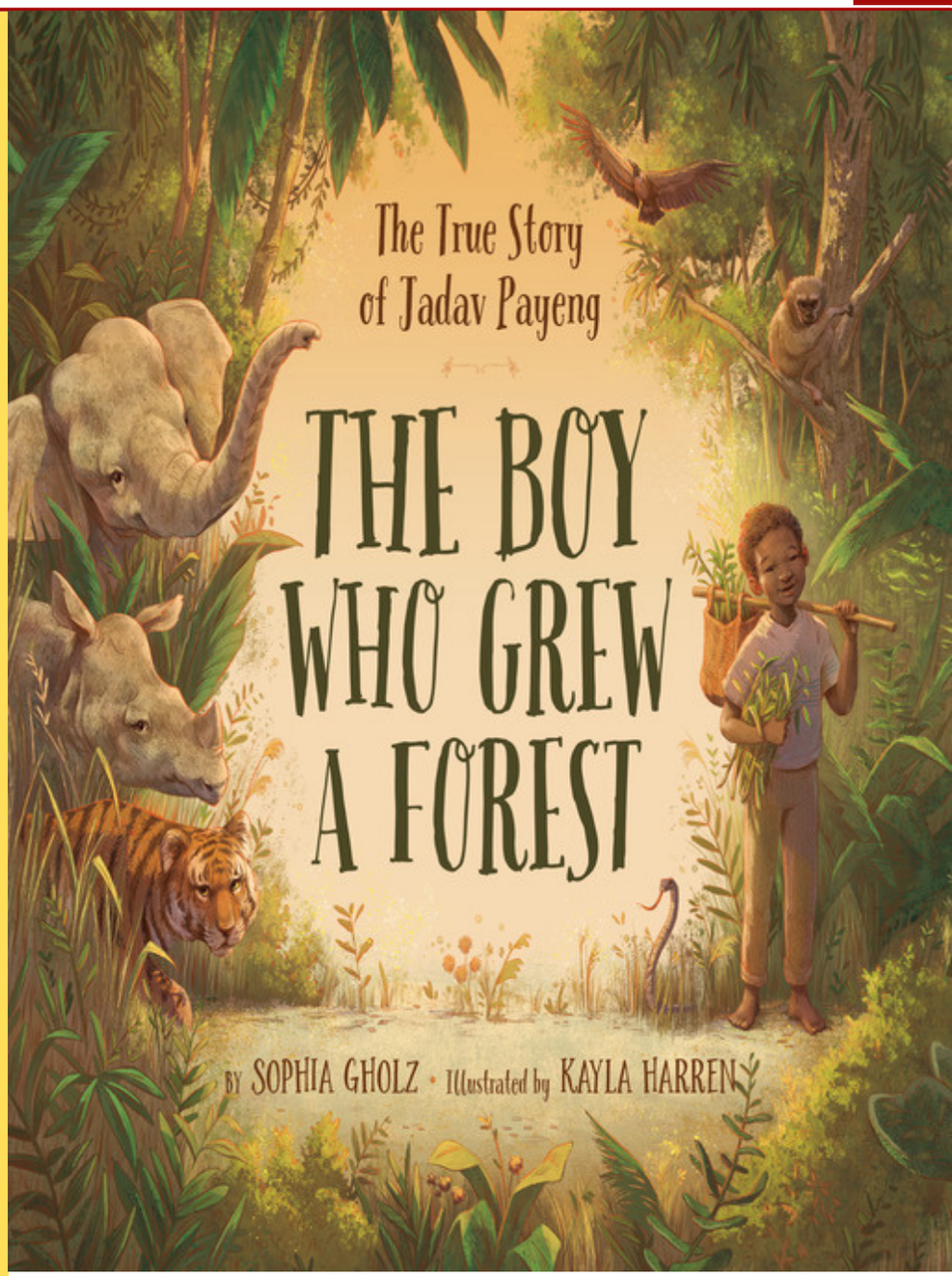
Samode Palace near Jaipur

>>

I first saw this in the movie The Far Pavillions which was shot here and later read about it while translating Dastan e Ghadar.
Zahir Dehlvi comes to Samode to settle a dispute.
This trip was thus very special and with @iramukhoty and @ursulaweekes as travelling companions even more enjoyable. <>

Samode Palace near Jaipur

About the book:
Source:
The Northeast Journal



“I’ll plant till my last breath.”
- Padma Shri Jadav "Molai" Payeng

Padma Shri awardee Jadhav Payeng also known as "Forest man of India", at the age of 16 experienced death of snakes in large numbers due to excessive heat after floods washed them onto the sandbar initiated him to plant around 20 bamboo seedlings on the sandbar of the Brahmaputra river.

Jadhav Payeng turned infertile place where there is 550 hectares (more than 1300 sections of land) into a lavish green timberland without anyone else. It took more than 30 years for the land to transform into a forest and Jadav is defensive about it. He began planting in 1979 and keeps doing that even today.

As indicated by natural life specialists the forest presently draws in 80% of the world's transitory birds has been announced by wildlife specialists. It is authoritatively called Molai forest. Local people call it Molai as a recognition for Jadav. He says , "As a child, I was fair and had pink cheeks very much like the colder time of year radish. >>

TNJ
THE NORTHEAST JOURNAL
The True Story of Jadav Payeng
THE BOY WHO GREW A FOREST
By Sophia Gholz
Illustrated by Kayla Harren
Forest Man Jadav Payeng's biography wins Nile Delta Book Award 2021-22

So my pet name was Mola (radish in the neighborhood language). As I grew up and began establishing trees, individuals began calling it Mola'r haabi (Mola's backwoods). From that point, somebody helpfully made it Molai forest." Jadav, in any case, will not assume acknowledgment. "The birds, cows, deer, wind, water and elephants have helped me."

Payeng's most terrible dread for his forest is deforestation for monetary benefit, which makes the verdure helpless against human ravenousness. He accepts that all species on this planet are creatures, including people, and that people don't understand that moderation and respecting nature is critical to our endurance.

In the meantime a book composed on the life of Jadav Payeng named " The Boy Who Grew A Forest" by Sophia Gholz won the 2021-22 Nile Delta Book grant. <>

Bright Days

Recipe by: Ami Shroff, Consulting Mixologist, Blah! BKC

Ingredients:

- 50 ml Jameson or a whisky of your choice
- 10 ml fresh lime juice
- 25 ml orange and saffron cordial
- 1 egg
- 1 orange peel to garnish

Method:

- Mix all the ingredients along with ice in a cocktail shaker and shake hard.
- Double strain the shaken drink.
- Pour the beverage into a coupe glass and garnish it with an orange peel.

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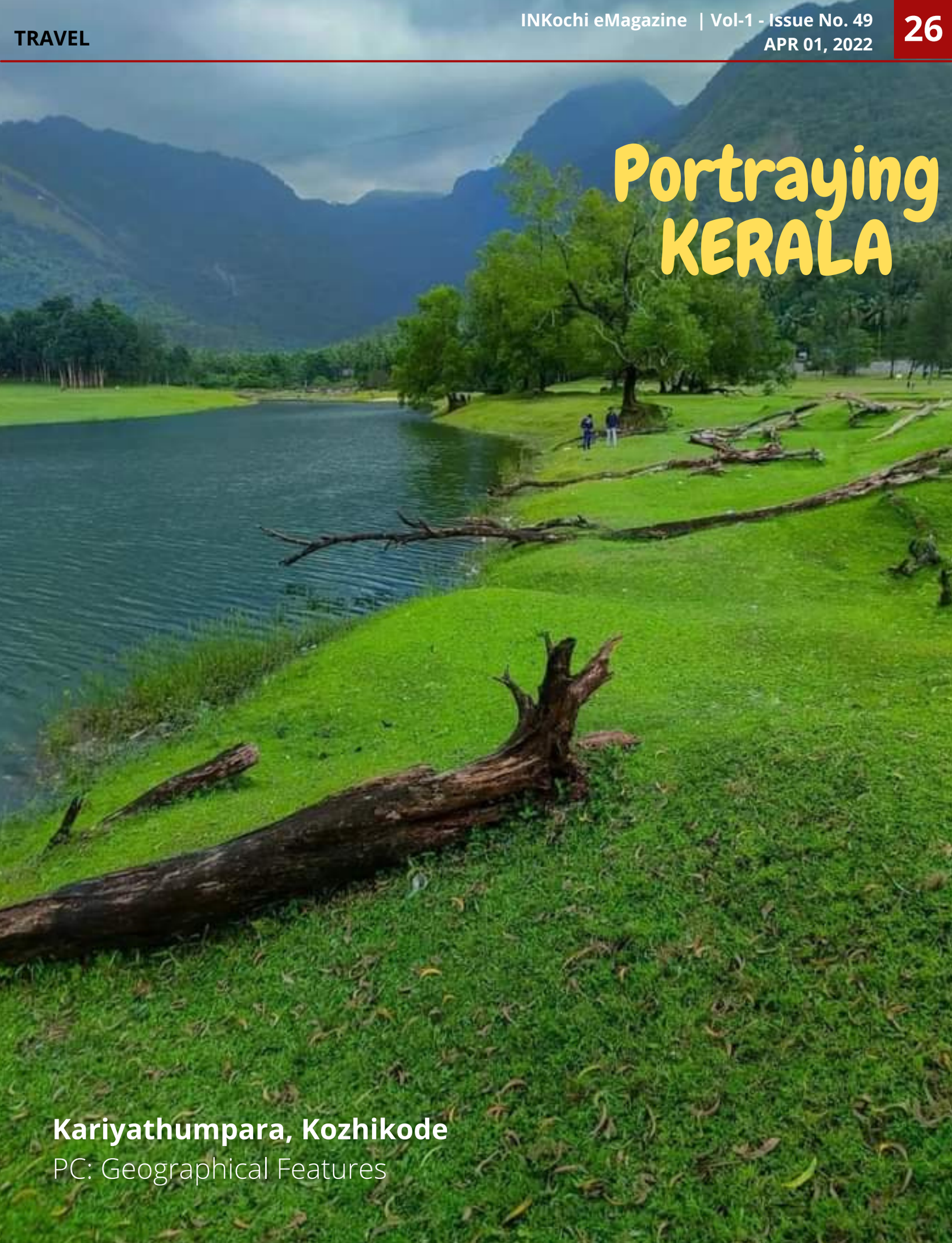
OneWeek OneShot

By:
Sudhir Shivaram

Portraying KERALA



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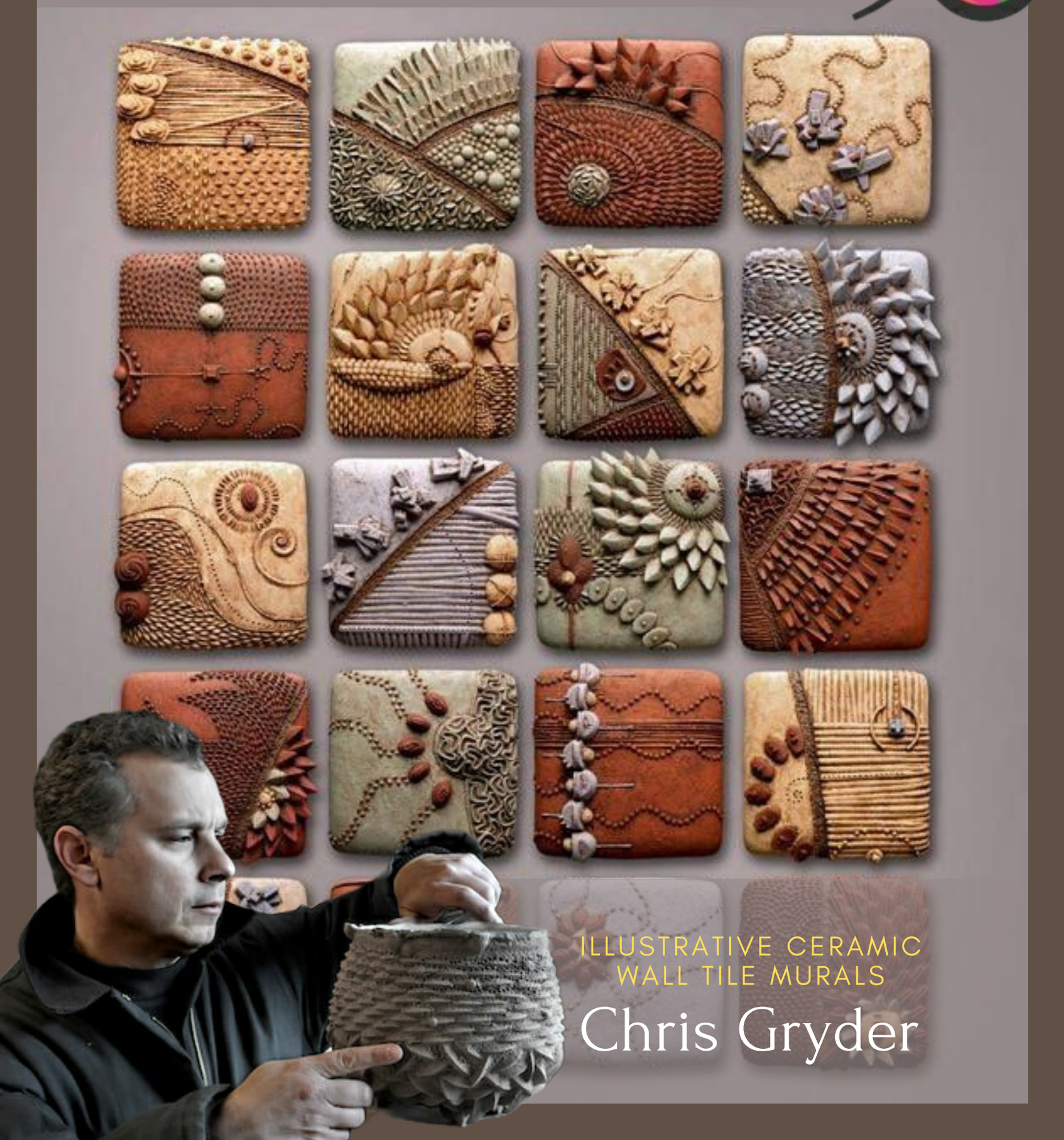

ILLUSTRATIVE CERAMIC WALL TILE MURALS

Chris Gryder

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Editor's Note

HIP HIP HOORAY! OUR 50TH ISSUE IS OUT

INKochi is celebrating its 50th issue. The magazine has grown, developed and matured, but most of all inspired everyone involved in it for 50 issues.

When I meet readers they often say what an achievement, you must be really proud: and of course I am, but it is not my achievement I am proud of. I merely had the idea – ideas are actually pretty worthless in themselves, we all have hundreds of ideas every day – they come and go often without us noticing them. It's only with a phenomenal amount of hard work, a stubborn refusal to compromise and tenacity to overcome obstacles that one in a million ideas become reality and a tiny bit of magic is born.

Over the last 50 issues I have been inspired every day by the enthusiasm and dedication of my team to conceive issue after issue. I am inspired by the writers and illustrators who have researched extensively and striven to meet our high standards, in order to present lively and informative material in an appealing way. I am also inspired by the advertisers who support the ***INKochi***.

But, most of all I am inspired by our readers who read each and every issue. Every subscriber/reader is an important part of the ***INKochi*** – so thank you all for making ***INKochi*** a success.

From all of us at ***INKochi*** we send you our warmest wishes for the coming days.

Happy Reading...!!
Varghese T. Thomas

PONDICHERRY

French Capital of India, Cafes and Baches

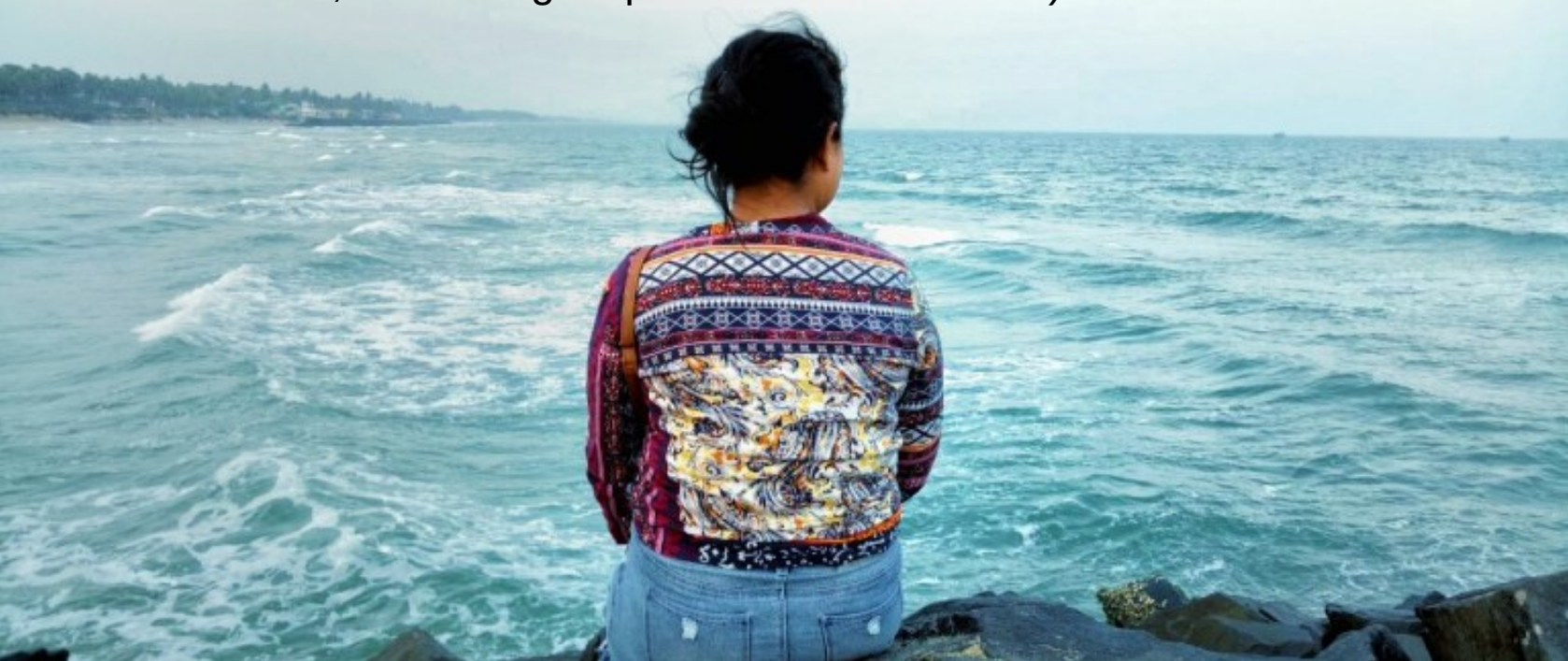
Travaloge by Upasana Kakati
PC: Upasana / Pinterest

Reminiscence of French Colony in the face of bright yellow buildings, the smell of freshly baked French Gourmet from the cafes, the gentle breeze along the pavement on Rock Beach, colourful buildings with gates adorned with bougainvillaea, the chaos of White Town, placidity embracing vibe of Auroville and tranquillity of serenity beach – Ah! Is not Pondicherry tempting you to pack right now to experience the colonial essence?

All of this is true but there runs a parallel side, a frustrating and murky one, especially for solo female travellers. Being true to travel blogging, I do not want to throw a fantastical picture when I had my moments of anguish and discomfort. I was completely flabbergasted when random local guys would stop and ask for a selfie (What? Are you kidding me?), annoyed to death with all the unwelcoming stares and lost my temper so many times. The colourful pictures of Pondicherry visit painted on the charts of travellers has a lot of dark spots, I personally experienced. >>

PONDICHERRY

However, I realised that though it was turbulent to my mind at times yet some places totally stole my heart. The calm and peace intensified to ignore the stares occasionally coming my way as I walked on the soft sand of Serenity Beach, swam through the blanket of waves in the open sea and witnessed the gorgeous sunset. (As I write this, I feel a tickle in my heart, there is something that I left behind, something so precious and beautiful). >>



How to Reach Pondicherry

Pondicherry is well connected from various places in South India like Chennai, Vellore, Bengaluru etc. There are many direct buses from Vellore and Chennai that connects to Pondicherry and takes about 4 ½ hours to cover the distance. Alternatively, you can opt for train or flight also from Bangalore or Chennai.

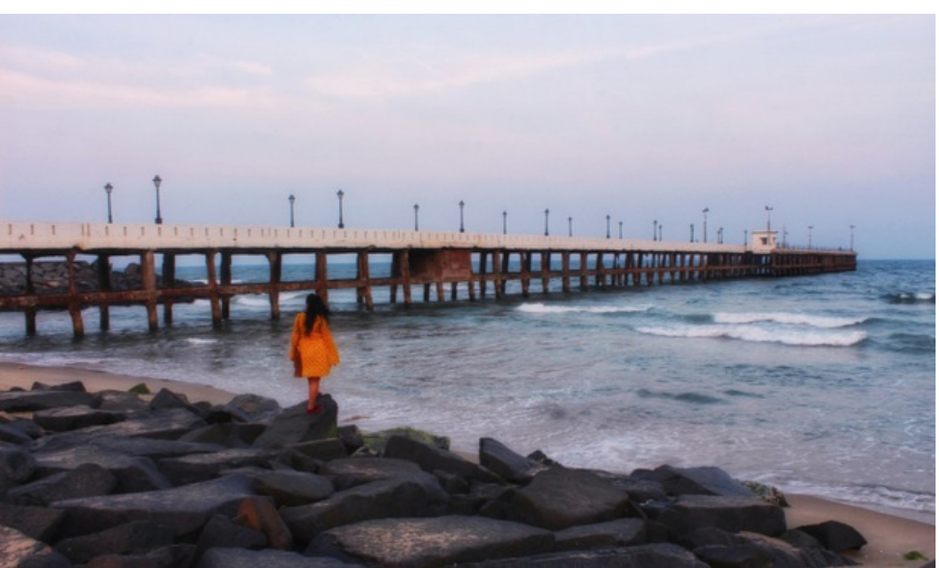
I travelled from Bangalore in the morning. There are no direct buses from Bangalore to Pondicherry in the morning. The direct sleeper buses are available only at night. I had to break the journey via Vellore. It takes around 4 hours to reach Vellore from Bangalore. From Vellore, you may opt for a general bus or AC bus. I boarded a general public bus from Vellore bus station.

PONDICHERRY

PS: Everything is written in native language and it might be difficult figuring out which bus leaves for Pondicherry. Ask the conductors or people around to guide you. >>

Places to Visit in and Around Pondicherry

The Union Territory fondly known for its colonial French reminiscence is known for its cult cafes, white sand beaches and serene outskirts. As much as I loathed the place, in the beginning, I delved deeper, spreading my arms under the open sky to slowly feel its aura.



PONDICHERRY

Rock Beach

The place, not the kind that steals my interest, is a stretch of artificially made beach area crowded and populated with a lot of tourists. It is not a place to catch my fancy until evening clumsily swims in and holds me back to feel the balmy breeze. Seemed a lot like lost and feeble cousin of Mumbai's bandstand, it is a nice place to take some shots with the glorious bridge, rocks and sea, all in one frame.

PS: The beach is in White Town, close to the former French colony. It is a hotspot for a number of cafes, souvenir shops and the famous highly Instagrammed yellow coloured buildings. >>

PONDICHERRY

Paradise Beach

This beach is around 16kms from the main city of Pondicherry and is maintained by Chunnambar Resorts. There are boats operated from 9 am from Chunnambar Boat House to Paradise Island which takes you through the gorgeous backwaters. It takes around 20 minutes to reach the place. The beach is clean with the stretch of white sand and shades placed to spend time leisurely basking under the sun.

PS:
The beach closes at 4 pm which means the last boat from the Island leaves at 4 pm. Plan accordingly. The price for the two-way ticket is around Rs 300/-

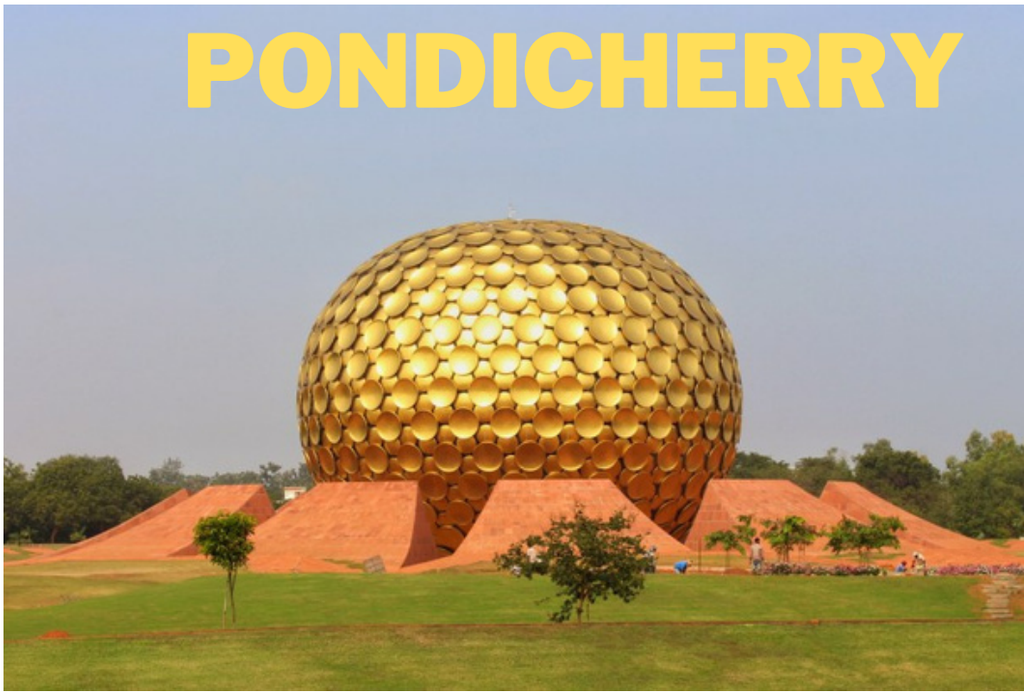
Auroville Beach

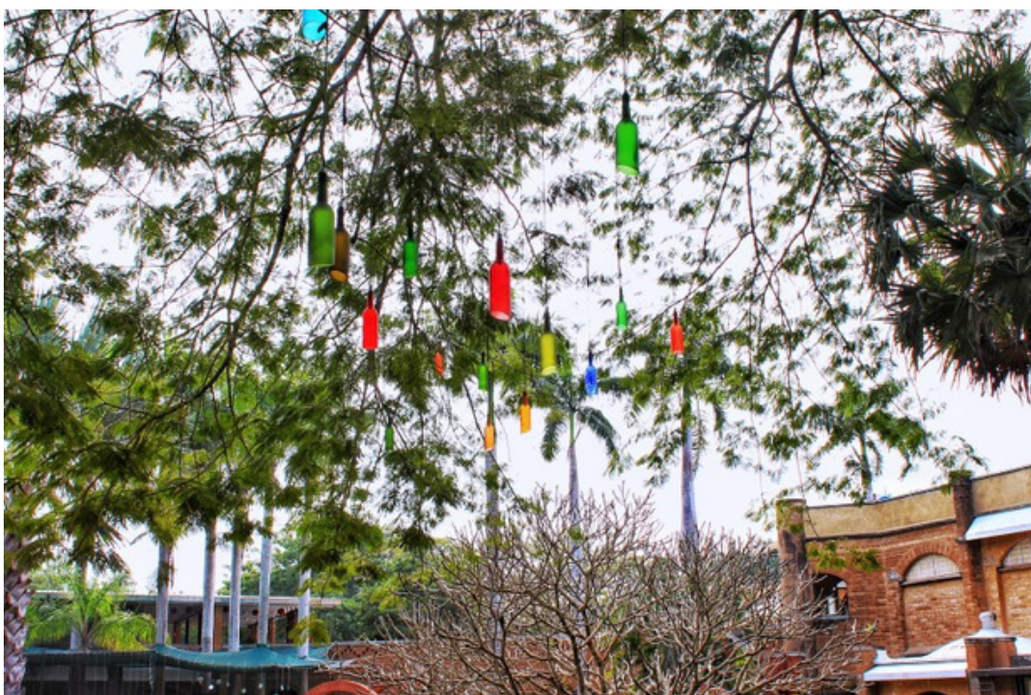
The insipid beach holds no inspiration of any sort, flocked by local people throwing unwelcoming stares. However, finding an escape is what you need, so walk along the shore and far towards the left. There comes a point with some logwoods stumbled on the sea banks and fishing boats to the other side makes a good place to make use of your camera. >>

Auroville

Frankly, it isn't a place to know in a day. To embrace the aura and soak into the beauty of the place, one needs to stay here for a while. Maybe a week or even more is needed to get into the soul of the place. The muddy unpaved roads, flowers blossoming in vivid colours, the chirping of birds, the quietness, culture and everything about the place is soul feeding. A day is definitely not enough to know the vibe of the place. It is known for Matri Mandir – The Golden Round Shaped Temple, amazing vegan cafes and an enriching culture.

PS: It is around 15 km from Pondicherry main city. It can be accessed by bus or taxi or auto service. >>





PONDICHERRY

Cafe Hopping

It is a crime to not feel and taste the essence and aroma of French food. As a connoisseur of mouth-watering food, the slightly bland cheese rich French food in the cafes is must try. Apart to from sampling the food, the quaint cafes also make satisfactory appetite to your vision with gorgeous interiors and graffiti. In and around White Town, there are many cafes to definitely jump into.

Must Try – Cafes Des Arts, Café Carte Blanche, Satsanga, Café Xtasi, Rendezvous Café, Le Club, Tanto and Le Café.

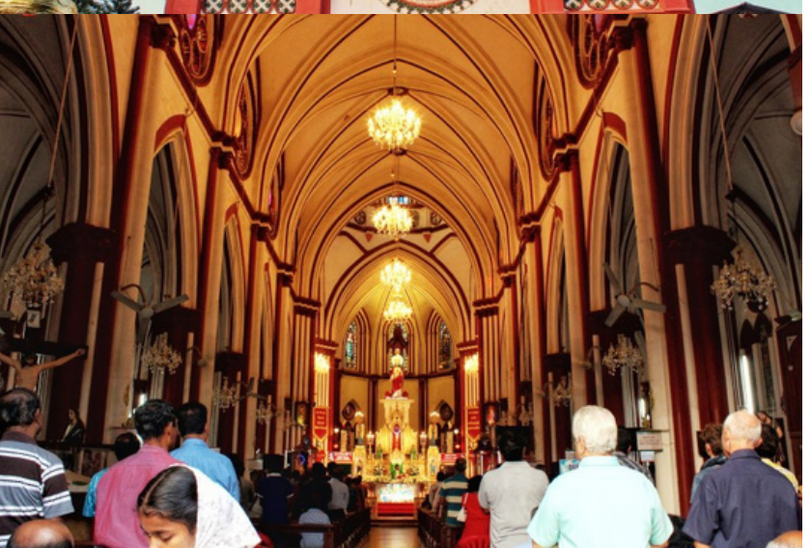
Eglise De Notre Dame Des Agnes Church (Domus Church)

The baroque church is one of the oldest churches in Pondicherry that boast of Greco-Roman architecture. The main chapel is gorgeously adorned with two pillars with exquisite work. The church strikes the right chord of beauty with its pink walls that were initially done with a mix of paint, egg and limestone. The church interiors are stunning and illuminated with opaque colourful windows with a high ride ceiling. Surrounded by a beautifully landscaped garden, it definitely is a jewel to seek some time of solitude. >>

PONDICHERRY

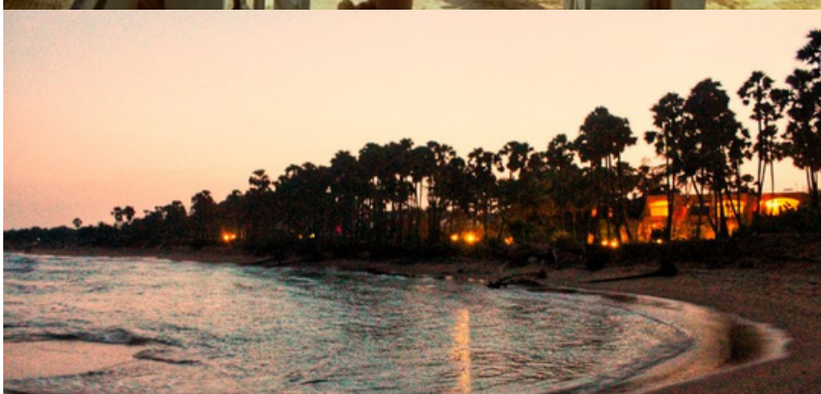
Basilica of Sacred Heart of Jesus

The cathedral is located close to the railway station and stands marvellously in the middle of the city with the excellence of its Gothic architecture. The mix of white and red walls and pillars along with the exquisite interiors of the church makes it unique. The church consists of pictures of 28 saints who were related to the devotion of Sacred Heart of Jesus. It is mostly crowded in the evenings.



Serenity Beach

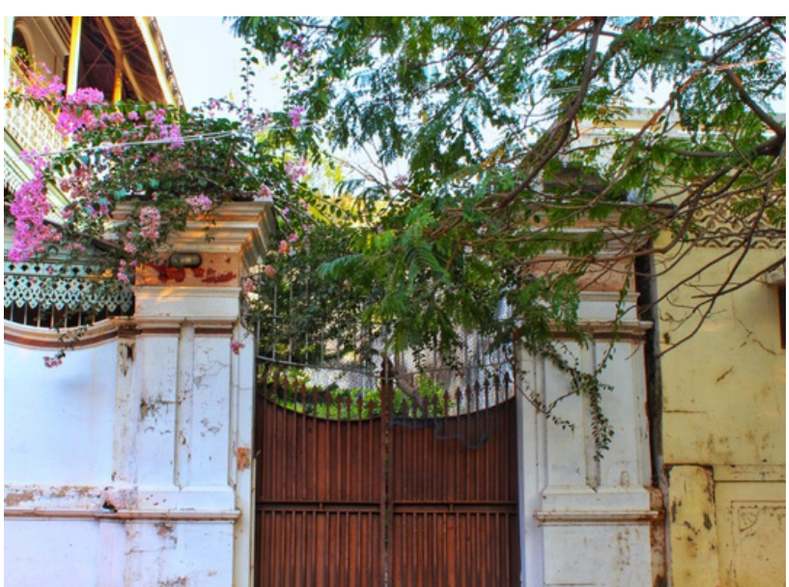
I kept the best for the last. If it wasn't for this pristine beach, Pondicherry would not be such a delightful experience. Justifying the name, the beach is located around 8kms from the main city of Pondicherry and is the perfect place to calm your senses and feel the vibe. Amidst the sleepy fishing town, the beach is haven for surfers. The waves take you in its charisma and coax you to stay a little longer. This is the best beach in Pondicherry, a must stay to enjoy the best of beach life. >>



PONDICHERRY

Important Things to Know

- Most of the places in Pondicherry are not close to each other. The best option is to hire a bike or scooty to explore the city and the beaches. If you don't know how to ride, it is best to hire a cab for a day.
- White Town and the French colony within it can be best explored on foot. However, there are rickshaw pullers who can give you a tour of the place.
- There will be a lot of unwanted stares and comments, so if you are a solo female traveller, it is best to dress accordingly especially at night.
- The accommodation can be booked by many booking portals. It is best to book an accommodation in White Town to stay close to Rock Beach & French colony.
- If you are planning to spend a night or two in the beach, I vouch for Serenity Beach without a second thought.
- If you have a day or two extra, you can take a trip to ruins of Arikamedu. The Pichavaram Mangroves are also good for a day trip.
- There are a lot of water sports activities like kayaking & canoeing at Karikal Beach, surfing at Serenity Beach and scuba diving that you can enjoy during your trip to Pondicherry. <>



ILLUSTRATIVE CERAMIC WALL TILE MURALS

Chris Gryder

Text by Dori DeCamillis

"I create sculptural ceramic objects that engage with a deep sense of time and history; a geological time and the time of civilizations. There is a visceral joy, a complete indulgence in the tactile geometric form that evokes a world where wonder still reigns. A place at the edge of the wild."

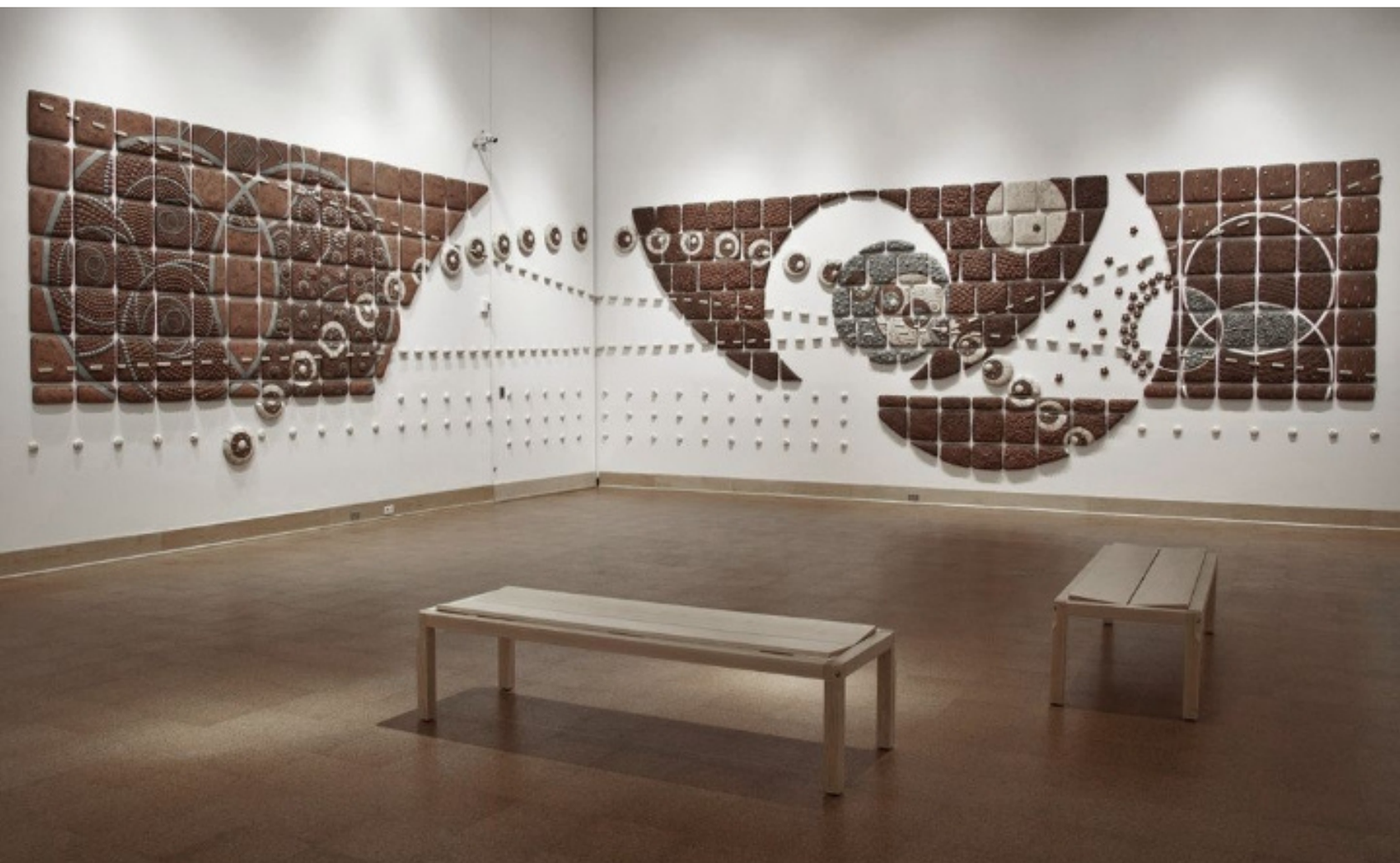
Chris' work communicates through shape and texture, making use of the timeless language of direct sensual experience. There is a primitive quality to it, echoing the pan-cultural tradition of creating decorative art that is meant simply to convey the way the maker feels about the world.

>>

ILLUSTRATIVE CERAMIC WALL TILE MURALS

Chris Gryder

This is an art of pure sensation that doesn't rest on a concept, a social statement, or any kind of idea at all. It feels vaguely archaeological without seeming to reference any time period or culture in particular. When we think of ancient civilizations, or even our own distant past, part of what colors our mental experience is the stylized art of that time, much in the same way that black and white photography molds the way we see our own more recent past. Chris' work manages to make use of that feeling without being identifiably anchored in any time or place. It's easy to see why he says his work is closely tied to time and history. >>



ILLUSTRATIVE CERAMIC WALL TILE MURALS

Chris Gryder

Chris' tiles, and especially his tile mosaics, make use of enough familiar patterns and shapes that you sometimes get the feeling you recognize what you're looking at. Yet his work never yields to any concrete interpretation. It's not a theme, an image, or an identifiable source that holds any one piece together, but rather the elegance of the geometry itself, the way one part flows into another, giving it a feeling of coherence and oneness. There's something soothing about the smooth, arcing lines that connect one panel to another, while the different patterns, shapes, and colors make each piece vibrant and stimulating to look at. Much of his work seems to blend harmony and chaos into something that feels coherent despite the paradox. >>

ILLUSTRATIVE CERAMIC WALL TILE MURALS

Chris Gryder

Just from a technical perspective, his tile mosaics are truly impressive pieces of craftsmanship. The details deserve to be admired in their own right, whether it's the smooth and geometrically tight arcs and swirling lines, or the remarkable consistency of the pebbles, scales, and other repeating shapes that he uses to create large fields of texture. It's this kind of attention to detail – and the technical prowess that it requires – that turns a promising concept into a truly exceptional work of art.

You should definitely check out Chris' website, where you can buy tile mosaics, individual tiles, and ceramic vessels. His website also includes a blog, images from his Instagram, and more information about his work and education history as well as some insight into his approach and his inspirations. He is a very talented artist whose work deserves a large audience. >>

ILLUSTRATIVE CERAMIC
WALL TILE MURALS

Chris Gryder

Chris's path has consistently gravitated towards and found redemption in "making," whether in Architecture School at Tulane where his attraction for physical form was explored in the sanctioned realm of cardboard models, or in the sun drenched playground for architects in the Arizona desert known as Arcosanti, a place where the medium of silt, clay and concrete are the primary means of expression. Playing in the dirt, he seemed to find his medium of choice and let his activities range from the scale of ceramic houses as demonstrated by Nader Khalili at CalEarth in southern California to the hand held clay creations afforded and indulged upon at Paolo Soleri's ceramic studio at the edge of the Sonoran. He later found a nurturing environment for these tendencies while earning his MFA at RISD and achieved breakthroughs working with clay and earthen mixtures, leading to his current body of work. He now resides in Roanoke, Virginia, nestled within the phenomenal beauty of the Blue Ridge Mountains. >>

ILLUSTRATIVE CERAMIC WALL TILE MURALS

Chris Gryder

Artist Statement :

A subtle architectonic logic pervades my artwork: a kind of "organic tectonic."

I define this aesthetic as a construction involving a language of forms and patterns associated with the natural world. Inspired by the life sciences, including the fossilized record and the amazing worlds opened up by electron microscopy, I cultivate a vision where botanical and geological forms merge into an organic/geometric matrix.

Ultimately, the work is my humble attempt to make manifest underlying structures of the physical universe. >>

ILLUSTRATIVE CERAMIC WALL TILE MURALS

Chris Gryder

“Earth forming,” my novel process-of-making is a technique which involves carving intricate one-off molds out of an earthen mix of sand and clay. These fragile earthen “form works” last only long enough to cast my clay vessels and tiles. Over a period of a week, the sand mold dries and begins to dissolve, allowing the clay piece to be excavated and eventually fired to around 2000 degrees F. The technique is uniquely adapted to forming rich bas-relief surfaces, a sort of "dimensional drawing" technique that combines attributes of both image making and sculpture. >>

ILLUSTRATIVE CERAMIC
WALL TILE MURALS

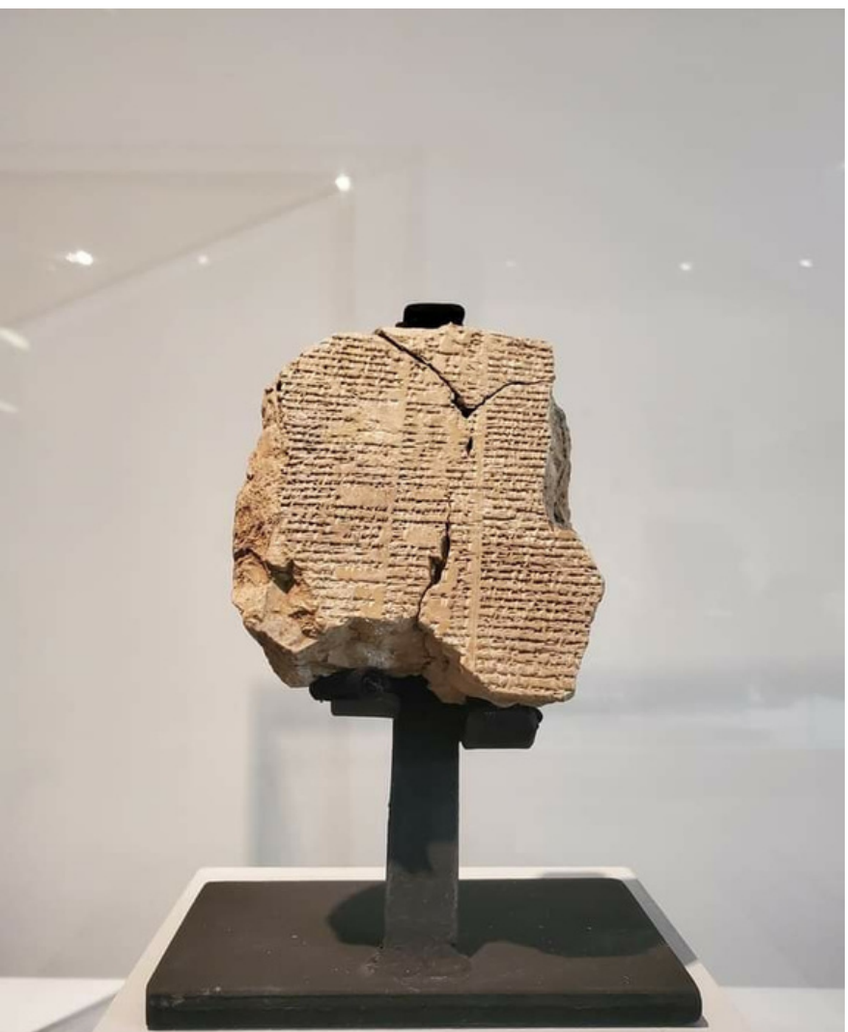
Chris Gryder

The lineage of my meticulously carved ceramic relief tiles traces back to the architectural terra cotta tradition of organically inspired facades. Suitable for both indoor and outdoor installations, the tiles come alive in strong light, creating a mesmerizing play of shadow. My skills as an artist and an architect allow me to seamlessly integrate my artistic vision with the unique needs of a specific space and thus allows me to enthusiastically explore commission projects. To this end, I have developed rendering techniques that allow me to produce studies as detailed photorealistic images that allow others to have a clear understanding of what the artwork will eventually become. <>

Amazing To Know

Crucifixion, painted in Mughal India, by Keshav Das.

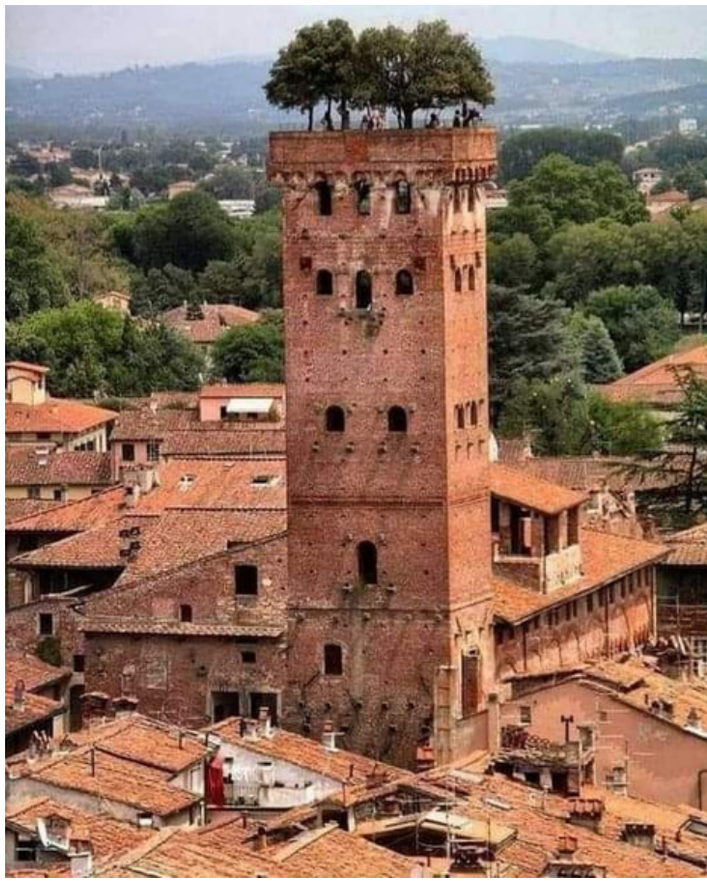
'A Christian image, in a Muslim-led empire, painted by a Hindu', writes historian and Sanskritist Prof Audrey Truschke.



Gilgamesh: The oldest piece of literature - 4000 years old.

Housed in Iraq.

Amazing To Know



The Guinigi tower is one of the few remaining towers in the center of the city of Lucca, in Tuscany. The structure was built by a family of rich and powerful merchants in the fourteenth century, 45 meters high, on the top it houses a hanging garden with seven trees

Meryt's wig is made of real human hair, about 3300 years old.

The wig found in the tomb of the couple Kha and Meryt from the 14th century BC at Deir el-Medina in Luxor is now on display at the Egyptian Museum in Turin, Italy.

The wig was discovered in a long temple-shaped wig box made of acacia wood with Meryt's name on it.

Amazing To Know

The Minaret of Jam, Afghanistan

Source: Islamic Architectural Heritage

At 206 feet, the Minaret of Jam is the second tallest ancient minaret in the world, coming behind only the Qutb Minar in Delhi. The tower is covered in elaborate designs: patterns of pentagons, hexagons, and diamonds, and a Kufic inscription in turquoise tiles.

The minaret, a feature of Islamic architecture used to provide a vantage point for the call to prayer, is located in the Ghur province of central Afghanistan, at the confluence of the Jam Rud and Hari Rud rivers.

It was built in 1194 by the Sultan Ghiyath al-Din Muhammad and is composed of four cylindrical shafts made of fired bricks. >>

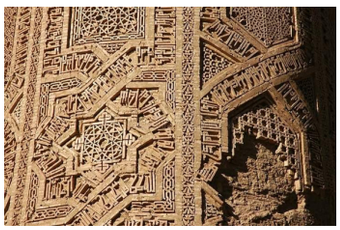
Amazing To Know

The Minaret of Jam, Afghanistan

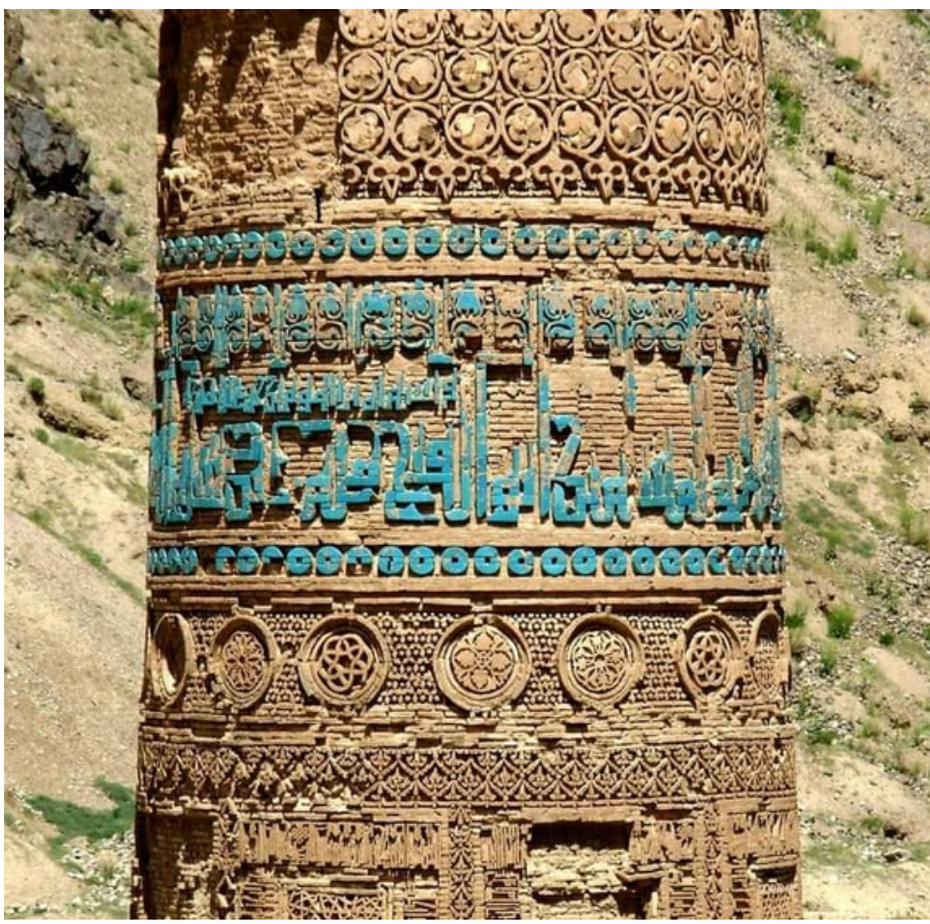
The result is an impressive structure, rearing out of an otherwise desolate valley, made all the more intriguing to archaeologists by the fact that the city that must once have surrounded it is now buried.

Though UNESCO recognized the minaret as a World Heritage site in 2002, it wasn't until several years later that archaeologists were able to visit the area and conduct studies. >>

Amazing To Know



The Minaret of Jam, Afghanistan

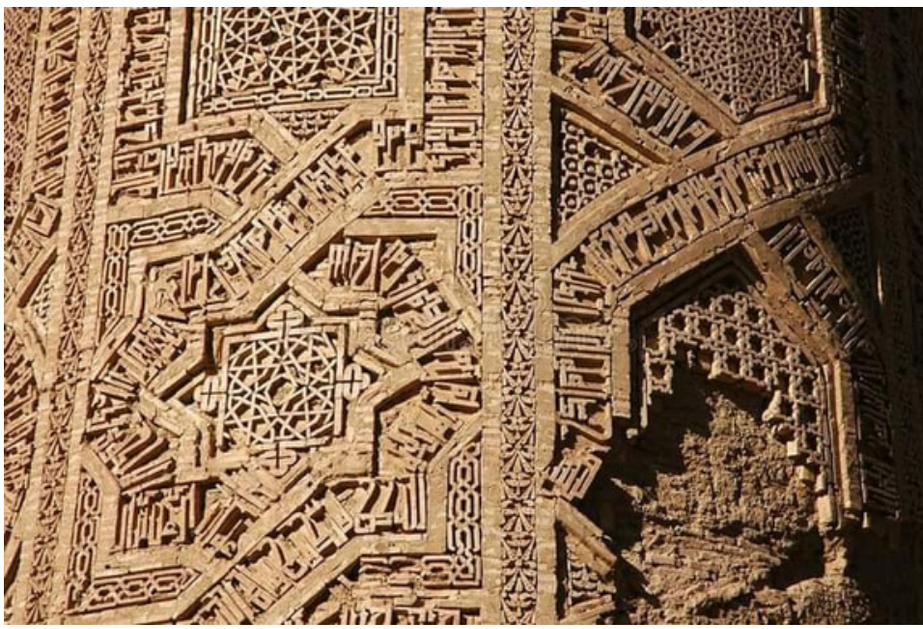


Using the robber holes dug by artifact-hunters, archaeologists recovered a small number of pottery shards, the preserved remains of about 30 different plants, and hundreds of bone fragments. Their analysis suggests that the Minaret of Jam belonged to Firuzkuh, the summer capital of the Ghurid Empire. The presence of many sheep and goat bones, marred by butchery marks—as well as a small number of horse, deer, hare, cattle, chicken, and gazelle bones—shows the citizens ate meat somewhat regularly. Equally notable is the absence of pigs, which Muslims are forbidden to eat.

Though the region is arid, and therefore not conducive to large-scale agriculture, the archaeologists also found cereal grains, like hulled barley and free-threshing wheat and grape, as well as chickpeas, lentils, apples, pears, figs, and pistachios. >>

Amazing To Know

The Minaret of Jam, Afghanistan

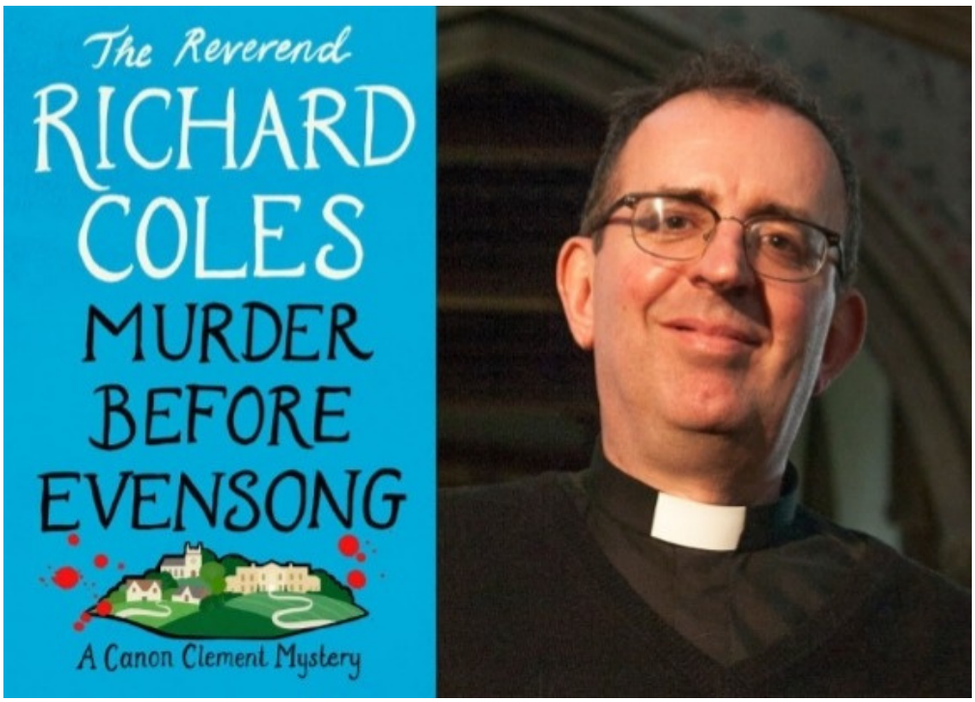


Food alone reveals little about the lives of Firuzkuh's citizens, but the remains of nearby structures provide a slightly more complete picture. In addition to a bazaar area and a hilltop fortress overlooking Jam, researchers also found Hebrew inscriptions on large stones near the minaret. The stones are thought to have been grave markers for a Jewish cemetery, suggesting Muslims and Jewish people lived together at least somewhat peacefully. But the peace was short-lived, and the Ghurid Empire fell shortly after rising to power.

From the plains of Mongolia came the Mongols, led by Ghengis Khan, who destroyed everything in their path.

Some scholars hypothesize that the Minaret of Jam was spared, perhaps due to its value as a watchtower. Whatever the reason for its reprieve, it seems clear that the residents of Firuzkuh were killed or forced to abandon their city. What's still unknown is whether this exile occurred gradually or in a sudden period of catastrophe.

For hundreds of years, Jam remained hidden and forgotten until it was rediscovered by members of the Afghan Boundary Commission in 1886. <>



About the book: (Topping & Company, UK.)

'The Reverend Richard Coles gives us a serpent in England's pastoral Eden – and whodunit fans can give praise and rejoice' – Ian Rankin

Canon Daniel Clement is Rector of Champton. He has been there for eight years, living at the Rectory alongside his widowed mother – opinionated, fearless, ever-so-slightly annoying Audrey – and his two dachshunds, Cosmo and Hilda. When Daniel announces a plan to install a lavatory in church, the parish is suddenly (and unexpectedly) divided: as lines are drawn, long-buried secrets come dangerously close to destroying the apparent calm of the village. And then Anthony Bowness – cousin to Bernard de Floures, patron of Champton – is found dead at the back of the church, stabbed in the neck with a pair of secateurs.

As the police moves in and the bodies start piling up, Daniel is the only one who can try and keep his fractured community together… and catch a killer.

The Luxury Boulevardier

Prakhar Agarwal, Mixologist, Sette Mara, The St. Regis Mumbai

Ingredients:

- 20 ml Jameson Caskmates or a whisky of your choice
- 20 ml Campari
- 20 ml Martini Rosso

Method:

- Add all the ingredients together in a mixing jar and stir it.
- Double strain the beverage into an old fashioned glass with a block of ice in it.
- Garnish the cocktail with an orange twist and smoke the cocktail with cherry wood chips.

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